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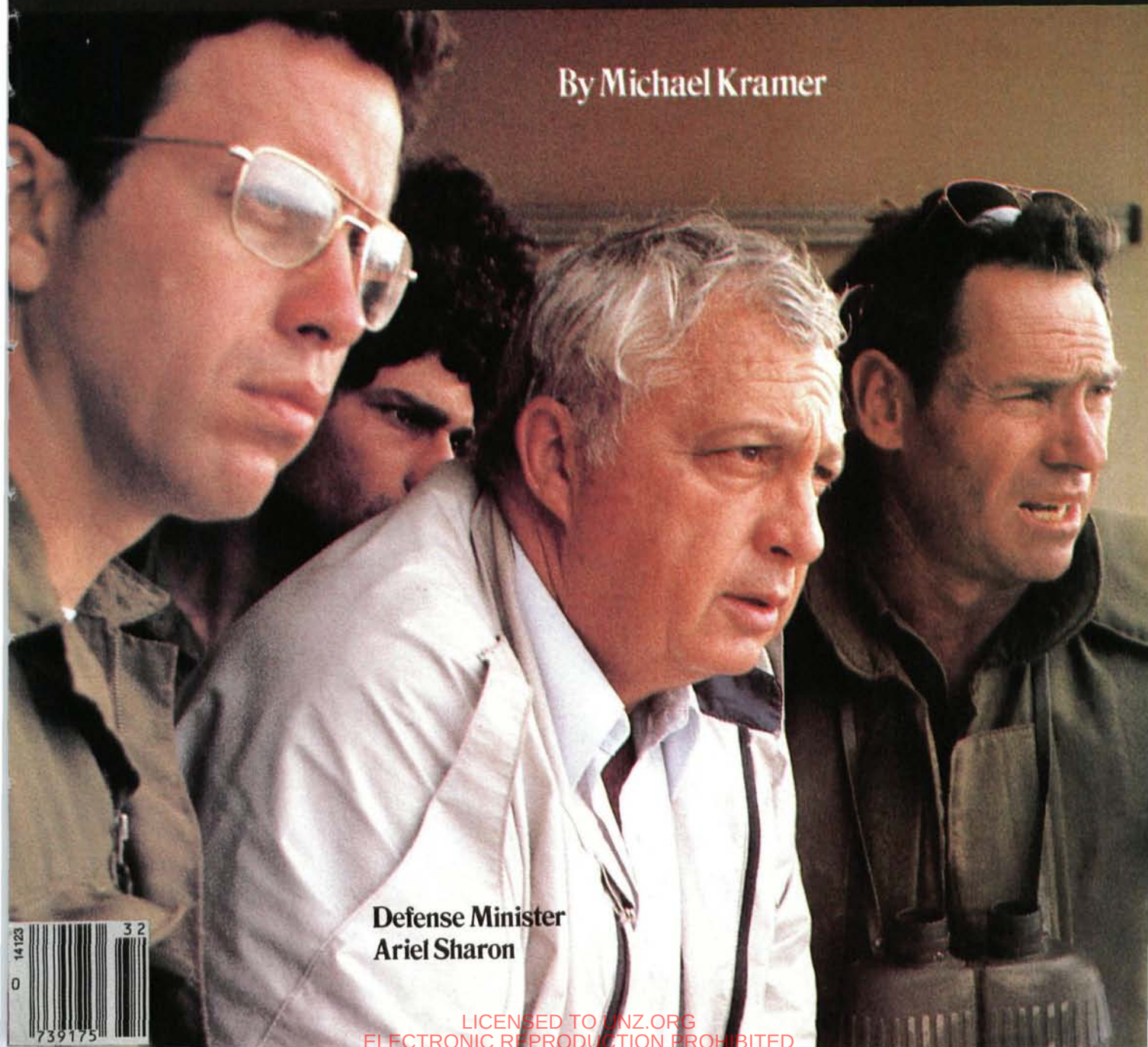
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**The Super-Deli That's Hooked the Hamptons
The Subway Syndrome—and How to Survive It**

NEW YORK

Israel's Man of War

By Michael Kramer



**Defense Minister
Ariel Sharon**



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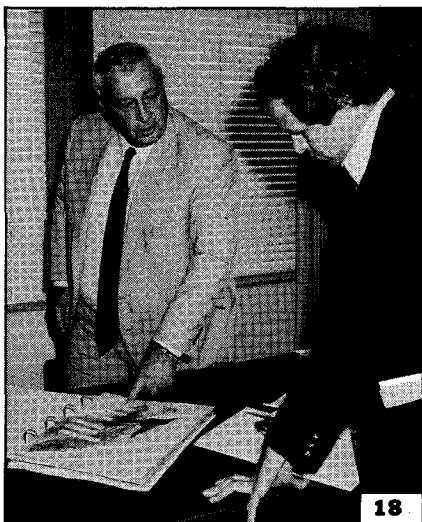
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Israel's Man of War

By Michael Kramer

Military experts call Ariel Sharon the most brilliant strategist in the Middle East, perhaps in the world. By force of personality, as much as position, he is the second-most-powerful man in Israel today and the architect of its controversial war in Lebanon. He engineered it, he urged it, and his prospects will largely be determined by its outcome. Michael Kramer (below) traveled to Israel to talk with the defense minister and others about his image, his tactics, and his future political career.



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Joe Papp's Third Act

By Marie Brenner

First there was Joe Papp the hero, the impresario with a social vision, creating low-budget dramas out of airless rehearsal halls. Next came the hits, the media hype, and the money to finance his dreams. Now, though long established as a theatrical institution, Papp is still struggling. On the verge of new success, he is casting about for fresh projects and larger arenas—trying to promote cultural exchange, traveling to Hanoi. The beginning of Act III finds Joe Papp in the throes of a mid-life malaise, disillusioned, even bored. Where will the drama end?

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The Hamptons' Haut Deli

By Richard West

Nothing has contributed more to the success of Dean & DeLuca than its opening at precisely the right moment—first on Prince Street, in SoHo, more recently on Newtown Lane, to the delight of the Hamptons crowd. How did its customers survive before, without the fresh chante-



relle mushrooms, the pumpkin tortelloni with walnut sauce, a choice of 150 mustards, 50 vinegars, and 32 Paul Corcellet jams? No one remembers. Or wants to. Even with let-them-eat-brioche prices, Dean & DeLuca is there to stay.

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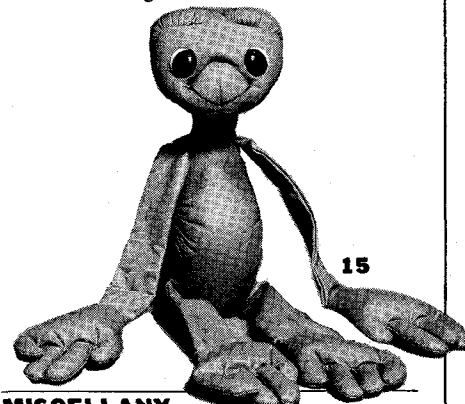
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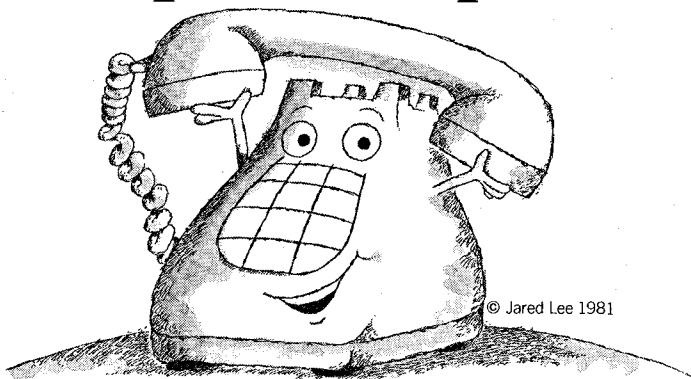
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LETTERS

The G Spot

LINDA WOLFE'S CRITICISM OF *The G Spot and Other Recent Discoveries About Human Sexuality* ["The Next Sexual Hype—*The G Spot*," July 19] hangs on two frail threads: first, that the book does not include "solid research," and second, that "other research has already cast grave doubt upon its principal claims." Neither is true. As for the first, it should have been obvious that *The G Spot* was written, as it states in the introduction, "not primarily for the scientific community but for everyone." Our "scientific" writing has already been published, and the Ladas research is given in its entirety in an appendix. Apparently, Ms. Wolfe did not read our 38 pages of technical notes.

Nor is it true that our research has been "roundly contradicted" by others. For example, Dr. Daniel Goldberg actually found high levels of P.A.P. [prostatic acid phosphatase] in one of his six subjects. And what is remarkable is that his gynecologists managed to find in half of their eleven subjects a sensitive area—the G spot—which their medical education told them did not exist in any of them! Also, our research clearly indicates that women like and want both vaginal and clitoral stimulation; it is not an either-or situation, as the Freudians and sex researchers have argued. As far as the criticism that our publication is premature, we prefer to see our work as a long-overdue replication and validation of Ernst Gräfenberg's research. It is also a validation of the experiences of thousands of women and men who had believed that their sexual-response patterns were not "normal."

Alice Kahn Ladas, Beverly Whipple, and John Delbert Perry
Kensington, Conn.

MUCH OF THE CONTROVERSY LINDA Wolfe raises in her article about the lack of "solid research" in *The G Spot* could have been avoided if she had referred to the reference notes, appendixes, and bibliography at the conclusion of the text. As the editor of *The G Spot* and someone who has been professionally involved in women's health care and sex education for the last ten years, I too was initially skeptical when I received the book proposal last November. But when I looked at all the available evidence—the scientific data as well as the excerpts of correspondence from

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, N.Y. 10017.

thousands of women and men relating their personal experiences with G-spot or anterior-vaginal-wall stimulation and female ejaculation—I was impressed. The authors, Ladas, Whipple, and Perry, clearly wanted to give the public access to new information, although they reiterated often enough that further research was needed, which they state throughout the finished book.

Wolfe accuses the authors of excluding information that contradicts their theories. Yet she, in her biased reading of the text, has done just that herself. She dismisses in half a sentence the detailed section of the book that explains why Kinsey and Masters and Johnson may have overlooked vaginal sensitivity. Also, nowhere in the book, as Wolfe implies, do the authors negate the importance of the clitoris or take "the side of the angels—that is, coitus and the vagina." As Dr. Joseph LoPiccolo is quoted by Wolfe as saying, "There does seem to be something in some women's vaginas that responds to stimulation by swelling. . . . But what it is . . . remains a mystery." Does Wolfe think it is best that we leave this mystery unresolved and unexplained? Have the people who hailed the "devilish devotion to the clitoris displayed by the sex books of the seventies" read all they needed to know? For those who want to hear another side of the story, it is available in *The G Spot*, a book we are proud to publish as an authoritative work on "recent discoveries about human sexuality."

Bobbi Mark
Associate editor
Holt, Rinehart and Winston
Manhattan

Linda Wolfe replies: What I was disputing is not that there is in some women's vaginas an area—or perhaps several areas—that swell upon palpation, nor that the vagina is as sexually responsive as the clitoris. What aroused my scorn was Ladas, Whipple, and Perry's posturing as significant scientists. They and their editor seem to misunderstand what is meant by the phrase "solid research." They claim that there is such research in the book's "38 pages of technical notes." Those notes (there are only 31 pages of them by my count) are for the most part footnotes—references to books and articles cited in the text. It is true that, although most of the references are to the writings of other—often pop—authors, here and there are references to papers, published and unpublished, done by Perry and Whipple. But you can read these particular references till the

cows come home without ever finding out the crucial information—the solid research—on which the principal assertions in *The G Spot* were based.

To reiterate: Those assertions are not just that there is a sensitive area in some women's vaginas, but that stimulation of this area causes "many" women to "ejaculate" a fluid similar to semen and produces an orgasm "physiologically and psychologically distinct from a clitorally induced climax." The text of the book says—although without offering methodological details—that a sensitive vaginal area was found in every one of 400 women examined by Perry and Whipple. But neither the text nor the notes reveal the number of "female ejaculators" Perry and Whipple studied, nor how—or even if—they monitored the orgasms of their sample in order to justify the statement that these were "distinct." Since Masters and Johnson, using elegant techniques, did monitor women's orgasms and found that there was no physiological distinction between those produced through clitoral stimulation and those produced through vaginal stimulation, I was eager to learn what Ladas, Whipple, and Perry had done to overturn those findings. I learned nothing.

The authors say that their "ejaculation" findings haven't been "roundly contradicted," because Dr. Daniel Goldberg found high levels of P.A.P. in one of his six subjects. Would they have preferred "flatly contradicted"? For Dr. Goldberg, in reporting his study, said, "Subject 6 was clearly an anomaly in that her P.A.P. levels were much greater than what was detected in other subjects. . . . One might be tempted to conclude that this woman's ejaculate is uniquely different than her urine. However, when the other chemicals are examined, a difference between her urine and ejaculate fails to remain." Summarizing, Goldberg wrote, "A special female ejaculate with unique properties homologous to male semen could not be concluded."

Miss Mark refers to a quote from Dr. Joseph LoPiccolo and uses it to suggest that even he supports the book's assertions. Actually, in my interview with him, Dr. LoPiccolo went on to say, "In fact, some women find G-spot stimulation unpleasurable," but for reasons of space I wasn't able to include that tidbit. Finally, yes, it is true that the authors do say frequently in their text that further research is needed. They say so because they, more than anyone, know how thin is the ice on which they are skating. ■

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Novelist John Irving photographed by Annie Leibovitz

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INTELLIGENCER

Michael Reagan's Business Trip?

MICHAEL REAGAN'S JULY speedboat race up the Mississippi, which was billed as a fund-raiser for the United States Olympic effort, seems to have been linked to one of his business ventures: selling boats.

The president's older son set what was said to be a 25-hour-eight-minute record in a Scarab power boat prominently mentioned in publicity kits distributed before the voyage. The other two entries were also Scarabs, and Reagan had told *New York* four months ago that MCR International, a marine-supply firm he heads, was "representing" this boat. "It's not illegal to sell boats," he added at the time. Jay Robert Long, president of the Wellcraft firm, which makes Scarabs, said Reagan has been "involved somewhat" in "unpaid" P.R. work for the boat.

Asked about this, Reagan denied ever saying he was a Scarab representative, insisting he must have meant MCR was "packaging" the Scarab boat race. The president's son said he does expect to have a future sales



Reagan: "Good salesman."

"relationship" with Wellcraft. "I would say it's capitalizing on being the very good salesman I am," said Reagan.

Meanwhile, William Petty, a boat designer, is contemplating challenging Reagan's claim that he broke a record. Petty said he had covered the same stretch in 1970 in a record 22 hours 27 minutes, and has a certificate from a St. Louis river society to prove it.

Joking About Rape at the O.M.B.

A TOP REAGAN-ADMINISTRATION aide has infuriated fellow bureaucrats who say he recently joked that women enjoy being raped.

Joseph Wright, who has been touted as a possible successor to federal budget director David Stockman, was giving a pep talk about federal budget cuts to approximately 150 staffers of the Office of Management and Budget, where he's the deputy director.

According to several O.M.B. staffers, Wright pointed out that critics had predicted that crime would spiral as a result of California's pioneer tax-cutting measure, Proposition 13: "He said people contended that women could be as-

sured of being raped every two weeks," one of the staffers recalled. "Then he said, 'Of course, in California they would enjoy that.'"

Several women stormed out of the meeting, the O.M.B. workers added. "It's not very pleasant to have a deputy director who's that insensitive," explained one.

Wright wouldn't talk to *New York*, but spokeswoman Robin Raborn initially denied he had made "such a sexist remark." At press time, Raborn called back and said Wright had made a remark, in the meeting, about California and rape, but was referring to rapists, not their victims.

Habib's Other Arab Tie

PRESIDENTIAL MIDEAST ENVOY Philip Habib, whose recently revealed work for the Bechtel Group prompted a call for his resignation, is also a director of a firm that's negotiating an oil venture with Kuwait.

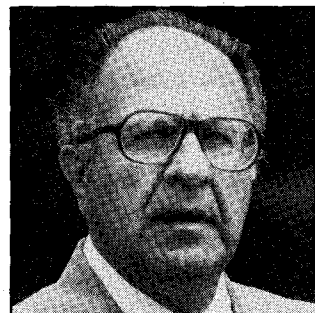
Habib joined the board of Honolulu-based Pacific Resources, a utility operator and petroleum-refining company, in May. The firm is nearing agreement on a refining-and-exploration deal with Kuwait's national oil corporation.

Except for a passing reference in *Business Week*, Habib's directorship has gone unnoticed.

Senator Larry Pressler, the South Dakota Republican who demanded Habib's resignation because of his Bechtel ties, said he hadn't known about Pacific Re-

sources. "Normally the State Department requires envoys to turn down jobs where there'd be an appearance of a conflict," he said.

However, a White House aide said that since Habib, who is retired from the foreign service, is employed only on a per diem basis, the directorship was "just real fine. He's entitled to be involved in the private sector."



Habib: Middle East resource.

Air-Force Experts: No Israel Visit

A GROUP OF AIR-FORCE EXPERTS who wanted to find out how Israel shot down so many of Syria's Soviet-built planes over Lebanon have been shot down themselves—apparently by their political bosses.

A team of defense technicians wanted to visit Israel to quiz pilots who downed over 100 MIGs and recorded the fighting on video cam-

"You don't find out this sort of information from a computer simulation."

But the plan was killed, according to one account, by bureaucrats who "didn't want the Arabs to think we were in cahoots with the Israelis." The official Pentagon line is that it wouldn't have been practical to send in the team before the war was over. One official con-



Syrian MIG: Israeli air success has intrigued U.S. military.

eras attached to their guns. "Our guys are antsy to get in there," explained a Defense Department insider.

ceded that the U.S. swapped technical data with Israel during the 1967 and 1973 Middle East wars, but that was when Israel was "the underdog," he said.

BY SHARON CHURCHER

Dark Tales of Park Avenue

THE OWNER OF A CLASSY midtown apartment building has applied to pull it down, and his tenants have responded by going to city



525 Park: Still upright.

officials with some lurid charges.

Representatives of the tenants at 525 Park Avenue, who include designers Pauline Trigère and Giorgio Sant' Angelo, have told the Conciliation and Appeals Board that their lives are being made miserable by everything from the plumbing to poor security.

"One company president risks scalding himself every time he showers, a tailor

who had a store in the corridor to the underground garage was murdered, and a woman was slashed with a bayonet in her apartment," a tenant representative who asked not to be named alleged last week.

The conciliation board has agreed with the tenants' claim that the building's principal owner, Peter Ausnit, and his 525 Park Avenue Corporation are not acting in "good faith." The board denied the corporation permission to take the initial steps toward demolishing the eleven-story building—located at 60th Street just ten blocks from St. Bart's—which it wants to replace with a high rise. Ausnit plans to appeal the decision to the New York Supreme Court.

"The tenants are trying to get even," said one of Ausnit's lawyers. He argued that the building "probably" had the best security on Park Avenue. "There was no murder," the lawyer said about the tailor's death, which police called a homicide. "He was accosted ... [but] he walked out under his own steam. He died several days later."

Union Eyes Condé Nast

UNION ORGANIZERS HAVE taken on a tough new target: the Condé Nast publishing empire, headed by S. I. Newhouse Jr.

Officials of the Newspaper Guild, which recently distributed leaflets outside the midtown headquarters of the group (whose titles include *Glamour*, *Vogue*, and *House & Garden*), wouldn't comment on the reasons for starting the drive. However, several employees said they were disturbed by "low wages, poor benefits," and a publishing-side hierarchy without women, although women make up three-quarters of the 1,000-member staff.

Condé Nast chairman Newhouse has countered these complaints in a memo to employees that defends his company's record in

terms of working conditions and "fine relationships." "Please feel free to call [me]," he bade every staffer.

Newhouse told *New York*



Newhouse: "No interest here."

that "there's no interest at all in a union here," but this was disputed by some recipients of the memo. They referred us to a May 1980 article in *Glamour* entitled "Why Women Today Are Turning to Unions."

Self-Reliance, Reagan-Style



Squeaky clean: Reagan in hospital.

RONALD REAGAN REALLY cares, says his latest biographer—citing the time the president got down on his knees to clean a floor.

Forbidden to bathe in the days immediately following the attempt on his life, the hospitalized chief executive decided to take a surreptitious sponge bath, writes Lou Cannon in his forthcoming book, *Reagan*.

As he finished, the president noticed the floor was covered with water, and knelt to mop it. "What did you do that for?" asked a visitor, Vice-President George Bush. Reagan said the nurse would be blamed for his bathing: "I didn't want her to get in trouble." The book, due out this fall, concludes "[Reagan] cared for ordinary people."

New Club Wants Feminist Men

TOUTING A MEMBERSHIP committee that includes *Good Housekeeping* editor-in-chief John Mack Carter and author Gail Sheehy, an expensive new private club is trying to get off the ground in Manhattan.

The Liberty Club is pitched primarily toward professional women. However, it hopes for a smattering of men, said Carter, who predicted it will appeal to men with a "strong feminist interest or business reason" for joining up.

The club's goal is to have 250 women and 100 men as charter members. The initiation fee for women will

range from \$850 to \$1,350—depending on age—and annual dues will be \$1,250, considerably more than the norm at some of the city's old-line, all-male preserves. The initiation cost for men will be \$350, and dues will also be \$350.

"Only half the space will be open to men," explained the club's executive director, Carole Persch. The club hopes to buy or rent an "elegant townhouse" at an undisclosed midtown location, said the director. She also promised that if the outfit isn't open by December 1983, the charter members will get their money back.

Depression Chic Hits SoHo

YET ANOTHER SIGN OF THE times: Tony Goldman, owner of the Greene Street Cafe, is opening a second SoHo restaurant, called the Soup Kitchen.

"The economy looks terrible. We'll give them food cheap," said the restaurateur, who had thought of calling the place "The Breadline."

Housed in the same for-

mer factory building as the Greene Street Cafe, which features pricey nouvelle cuisine, the Soup Kitchen will offer such staples as stews, sandwiches, and, of course, its namesake for under \$10 for two. The restaurant will have a "Depression-era motif," complete with iron-topped serving tables and "cafeteria-style lines," said the owner.

The Bottom Line/Jack Egan

TAX FRAUD

Adding Up the New Bill

IF YOU RECEIVE A PAYROLL CHECK, YOU should by now know the size of your personal-tax reduction as a result of the latest tax cut, which went into effect on July 1. For most workers, the extra take-home pay amounts to between \$5 and \$10 a week. You could do as well using cents-off coupons at the supermarket.

The government is meanwhile borrowing more than \$100 billion in the next six months to pay for that tax cut. Such enormous deficit financing in such a short period threatens to send interest rates up again later this year. And the rise in rates could make it impossible for the economy to dig itself out of its current deep recession.

Most individuals, I would guess, would be willing to forgo the tax break in return for a healthier economy and lower interest rates. At the very least, they would be amenable to postponing the next round of tax cuts, scheduled for a year from now, as a way to dramatically decrease the government's impending fiscal-1983 deficit, currently projected at up to \$160 billion by the Congressional Budget Office.

So what are our elected officials in Washington doing about all of this? President Reagan won't budge on his program of personal-tax cuts, which he made the centerpiece of his economic program. Instead, he is leading a crusade to pass a constitutional amendment that would require a balanced budget, even though he is presiding over the largest budget deficits in the history of the United States. The amendment, you see, wouldn't go into effect for at least three years. So it's much easier to pay lip service to a far-off balanced budget than it is to reduce a deficit in the here and now.

Congressmen and senators have also jumped to the support of this amendment, even though most of them know it would do more harm than good. And, realizing that perhaps they went too far when they passed the massive tax act last year and cut taxes by \$750 billion, they have put together a new, 700-page tax bill that is scheduled to raise \$21 billion in new revenue in the coming fiscal year and \$99 billion over three years.

The new bill, rather amusingly entitled the Tax Equity and Fiscal Responsibility Act of 1982 (maybe last year's tax act should be called the Fiscal Irresponsibility Act of 1981), has passed the Senate. And the House, which, ac-

cording to the Constitution, is supposed to originate all tax measures, has decided to duck this one. Instead of writing its own bill, the Democratic-controlled House has sent the bill directly to a House-Senate conference in order to pin any tax increase in this election year on the Republicans.

That decision by the House to sidestep its constitutional responsibility is disturbing. But so is the new tax bill. Instead of simply undoing some of the excesses of the Economic Recovery Tax Act of 1981, the new measure nickel-and-dimes the tax system in order to raise a rather unimpressive sum of money—certainly not enough to keep up with the widening deficit.

The bill includes provisions to withhold taxes on dividends and interest payments; cuts in half the deduction allowable for most business meals; reduces allowable contributions to personal pension plans for self-incorporated individuals; and raises the minimum amount an individual must pay out in medical expenses before qualifying for medical deductions from 3 percent to 7 percent of adjusted gross income. The legislation has been touted as a "soak the rich" bill, and it does raise the adjusted minimum tax for certain rich individuals who largely shelter their incomes. But proposed higher excise taxes for airline flights, telephones, and cigarettes will, by their nature, hit lower-income individuals harder. It increases taxes for corporations in several areas. But also thrown into the bill is a cut, from twelve months to six months, in the minimum holding period required to qualify for lower capital-gains taxes on

sales of stocks, bonds, and houses. The securities industry failed to get this provision passed a year ago but somehow managed to insert the break into the current bill.

While each of these changes can be defended, the bill as a whole is another one of those grab bags that Congress produces every time it takes up the subject of taxes. The kind of vote trading that goes on to get a majority winds up introducing new complexities that make no sense, except perhaps as a make-work program for lawyers and accountants.

"The Tax Code has become so complicated that Congress can do anything it wants," says Sidney Kess, who is the director for tax policy and planning at Main Hurdman. "The public doesn't know what is in the bill until it is passed, and there is no one fighting for the public when the bill gets written."

What disturbs Kess is that there was no effort made to rationalize this year's tax bill with what was enacted only a year ago. "The astounding thing is that they don't put the two pieces of legislation together," he says.

He gives the example of a woman worker he knows who earns \$8,000 a year, largely from free-lancing. She has had large medical expenses, but not enough to qualify for deductions under the new limits. She also uses the telephone a lot in her work. The tax break she received from last year's bill would be largely wiped out by the new bill.

Kess adds that once some special tax goody gets put into the Tax Code, such as last year's bonanza for oil producers, it gets embedded. "Once you give some-

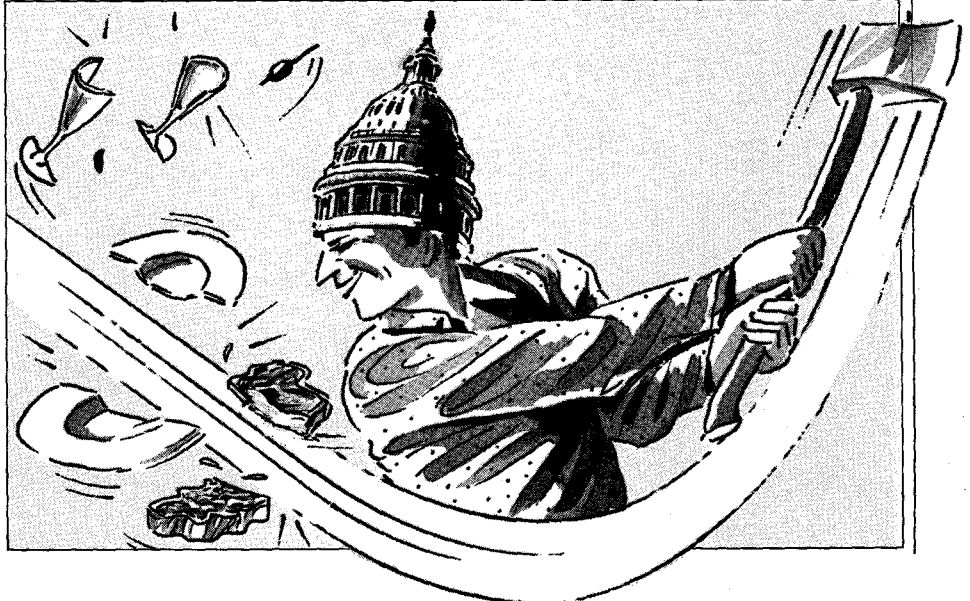
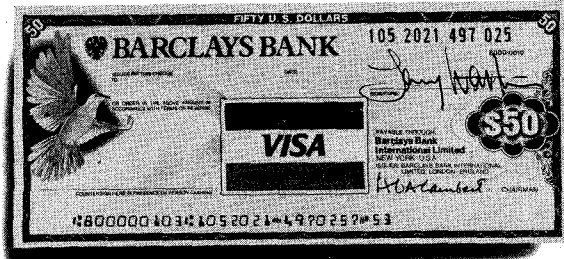


Illustration by Andrea Baruffi.

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THE RYE TOWN HILTON

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one something, it's hard to take it back," he points out. "Even if you want to, it is very difficult politically. So Congress winds up enacting new taxes instead."

With the tax system today resembling a Tinkertoy construction gone wild, no wonder there is growing support for a total overhaul of the Tax Code and the introduction of a simple flat tax, about 15 percent of gross income, that would eliminate all loopholes, deductions, and special preferences.

Under the flat tax, there would be some winners and some losers. In general, individuals with an income of \$40,000 a year or more would wind up paying sharply lower taxes, while low-income individuals would be hit harder. To remove these inequities, some economists would like to keep a progressive tax system, where rates rise as income increases. However, all special preferences would be eliminated. And rates for each bracket would be lowered.

Joseph Pechman, an economist with the Brookings Institution who specializes in tax matters, has supported a progressive but vastly simplified tax system for years. "It's the only way to make the tax system understandable to the average person," he says. There's only one problem with the idea, according to Pechman: "Politically it doesn't have a prayer. Every pressure group in Washington will fight it."

Imagine the howls from the housing industry if the mortgage deduction were disallowed. Or the rage of Social Security recipients if their benefits became fully taxable. But if even a single exception to the flat tax were made, that would open the floodgates for special pleading by every other interest group. So, although a number of bills have been introduced in Congress for some form of a flat tax, it has almost no chance.

Contrast that with the nonsense now going on over that constitutional amendment to require Congress to balance the budget every year. Most economists and knowledgeable observers believe such an amendment would hamstring all fiscal policy and could lead to disastrous results. Nevertheless, the amendment has got support from the president and a majority of congressmen, who find it is good politics to favor fiscal stringency, even as the current budget deficit gets bigger and bigger.

So here is a terrible idea that is nonetheless getting overwhelming support from this nation's elected leaders. Lately, the bandwagon for the amendment has been slowing. And it may not get the 67 votes required in the Senate for it to be placed before the state legislatures for ratification. But it's an incredible example of the political expediency that masquerades as a sound fiscal policy in Washington.

On Madison Avenue/Bernice Kanner

THE SELLING OF E.T.

The Little Champ

TEN-YEAR-OLD ELLIOTT ISN'T THE ONLY one E.T. touched in that extraterrestrial way. M.C.A.'s Universal Pictures isn't, either. No, the froggy-eyed, web-footed star of this summer's most successful motion picture has touched off an out-of-this-world windfall for theaters and for those marketers who, early on, recognized the licensing opportunities of *E.T., the Extra-Terrestrial*.

The Steven Spielberg film has, all by itself, sparked a box-office boom to revive the movie industry. Last month, Americans queued up almost round the clock and forked over more than \$3-million a day to see what *Variety* calls "the fastest draw in film history." And the profits aren't coming from the box office alone. Indeed, those revenues—about \$140 million in 40 days—may turn out to be piddling compared with revenues from the sale of *E.T.*-inspired products, both premiums (products that appear in the movie) and specially created and licensed ones.

With companies paying Universal a reported average of 7 percent of what they take in selling *E.T.* merchandise, product royalties alone should recoup many times the \$10.3 million spent to make the movie. "No doubt about it, this looks big," says Stanley Newman, vice-president of M.C.A.

The real killing can be made by those licensees lucky and quick enough to get their endorsed *E.T.* products into the market commanded until now by Smurf, Strawberry Shortcake, and Walt Disney and *Star Wars*—*The Empire Strikes Back* characters. This year, Americans are expected to spend over \$18 billion on licensed products, according to *The Licensing Letter*, an industry report. Walt Disney Productions took in \$31-million last year in character-merchandising royalties for Mickey Mouse and company. And since Lucasfilm, Ltd., unveiled *Star Wars*, in 1977, reportedly more than \$1.5 billion worth of products based on that intergalactic struggle have been sold.

Despite its slow start—few licensing arrangements were settled before the June opening—*E.T.* may just turn out to be the tortoise that overtakes the *Star Wars* and Disney hares. Certainly, *E.T.* has silenced talk about the *Annie*-ization of America. That movie, whose merchandising program started three years before its release, is struggling to earn back its \$42-million budget. *E.T.*, on the



Merchandising stars: *E.T.* dolls, *Speak & Spell*, storybooks, stickers, and more.

other hand, is a surefire merchandising success story that is flabbergasting many companies.

C/C Sales, a Chicago poster manufacturer, has experienced the alien's magic touch—but almost passed up the opportunity. C/C had already decided not to merchandise *Annie* when offered the *E.T.*-poster franchise last January. "We kind of kicked the sand," admits Rick Mihalik, national sales manager. "M.C.A. sort of talked us into it." The first poster was shipped June 14. "We've sold more than a million since," Mihalik says. "If in a year the average poster sells a quarter of a million, it's big. I was involved with the Farrah Fawcett poster five years ago, and that was a phenomenon—some 3.5 million sold. But *E.T.* is surpassing even that. Honest to Pete, I'm dreaming about it."

The movie is spinning sweet dreams for Everything Bicycles, of California, the U.S. importer of the Kuwahara motocross bikes Elliott and his friends ride and fly on in the movie. "This is the first time we've thrown the dice and hit the jackpot," says vice-president Craig Maguire. Two models, at \$225 and \$260, have been, well, flying out of the stores, and local bike dealers have initiated big promotions. "They go to the theater showing the movie, put the bike on display, and hold a drawing to give one away. And when one kid has one..."

A year ago, Collegeville Flag and Manufacturing Company, which makes the Casper costume and trick-or-treat

bags used in the movie's Halloween scene, was offered a chance to market an *E.T.* costume. The caveat? "We couldn't show it until after the film was released, the first time we ever agreed to that," says Sam Cornish, national sales manager. He does not rue the sacrifice. The costume reached stores in late July, "and the phone has been ringing off the hook with calls from buyers."

So has the phone at Topps Chewing Gum. "We see a lot of potential here," says Norman Liss, of Topps. The company is rushing out both sticker sets and an album in September to complement its trading cards that depict scenes from the movie. Little plastic figures to hold candy and gum will appear by Christmas.

Texas Instruments was the first business to climb aboard the *E.T.* express, when Universal asked to use the *Speak & Spell* learning aid in the movie. Both a plaything and the inspiration for the device *E.T.* invents for communicating with the folks back home, the *E.T. Speak & Spell* is "turning out to be tremendously popular," says T.I.'s Randy Robinett. "We expect it to do five times the volume of our normal modules. No question we'll make money, but that's only the half of it. We are getting a real jolt from this movie. It speaks to the exact kind of people that we designed *Speak & Spell* for."

Kamar International, a doll- and stuffed-animal-maker, is also getting a jolt. The company has already received



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orders for about \$16 million worth of stuffed E.T.'s, and executives there predict the saggy-bellied critter will triple its sales this year. Universal's parent, M.C.A., is getting an E.T.-marketing jolt of its own—through its publishing divisions. Putnam's has printed 300,000 copies of the E.T. storybook, and Berkley has rushed out 1.5 million soft-cover copies of the William Kotzwinkle novelization. It is already on the best-seller list.

The story of E.T.'s merchandising success is also a story of companies that passed up their golden opportunity, and it leaves an especially bitter taste in the mouth of M&M/Mars. The original script called for Elliott to strew M&M's through the woods to attract a famished E.T. and lure him to the boy's home. But someone at Mars bet against bankrolling an E.T. promotion, chose to keep M&M's out of the movie, and, unwittingly, let a promotional bonanza melt in Mars's hands.

Without first telling Hershey, Universal went ahead and used the pebbly Reese's Pieces, chocolates that resemble M&M's but are full of peanut butter. Only after the fact did the studio invite Hershey to go in on a joint promotion.

Jack Dowd, vice-president of the confection company, wasn't convinced at first. But viewing stills from the movie last September, Dowd decided to go with E.T., and he orchestrated a \$1-million promotion involving T-shirts and posters. It may "turn out to be the most exciting marketing coup in our history," says Hershey's Deb Ryerson. Once the movie was released, in June, sales of Reese's Pieces rocketed 65 percent, and cinemas that had never carried them before began clamoring for them.

Mars isn't the only company kicking itself over lost opportunity. Two unidentified toy companies rejected Universal's offer to license E.T. action figures before L.J.N. Toys, Ltd. (which marketed the Brooke Shields doll), grabbed the chance. Now L.J.N. is busy packing six-inch-high plastic E.T. dolls that chirp "Elliott," "Ouch," "E.T.," and "Phone home."

Not all the myriad other tie-ins envisioned are sure to enrich either their inventors or Universal, no matter how brilliant their conception. After all, who is to know whether there's a market for the E.T. alarm clock Spielberg contemplates. The clock would rest in E.T.'s stomach and glow red at night, and when the alarm sounded, his head would pop up.

And then there are freeloaders, hitching a ride on E.T.'s success without paying any fare. "It's being used in political cartoons and copy," gripes Universal's David Weitzner. "We're flattered by the imitation, but that's pirating, not licensing."

IN AND AROUND TOWN

By Ruth Gilbert

August 2 through 11

S	M	T	W	T	F	S
	2	3	4	5	6	7
8	9	10	11			

Joe Papp's Public Theater presents the vast Third Latin American Popular Theater Festival, with works by playwrights from Colombia, Mexico, Guatemala, Cuba, Venezuela, Puerto Rico, and even California, August 1 through 15. Call 534-4994 for specifics. Earl "Fatha" Hines, one of the all-time great jazz pianists and bandleaders, plays the Blue Note August 3 through 8 and 10 through 15.



The Empire Strikes Back

A marvelous exhibit of artifacts from Tenochtitlán, the ceremonial center of the Aztec empire, has just opened at the American Museum of Natural History (the only museum in the United States to exhibit these recently excavated treasures). Above, a fine greenstone mask with shell teeth and shell-and-obsidian eyes. The doughnuts on either side are earplugs.



The Garden of Elton

Elton John is the hottest ticket in town! We don't even promise you can buy one. The rock-'n'-roll superstar plays Madison Square Garden August 5, 6, and 7, and he's got with him many of his original band members, including guitarist Davey Johnstone, bassist Dee Murray, and drummer Nigel Olsson. Good luck, fans.



Blonde Prefers Gentleman

Rainer Werner Fassbinder's *Lola*, opening August 4 at the Lincoln Plaza 1, is the late director's third-from-last film—two more are yet to be released. It stars Barbara Sukowa as a torch singer and hooker who schemes to catch the most respected man in town.



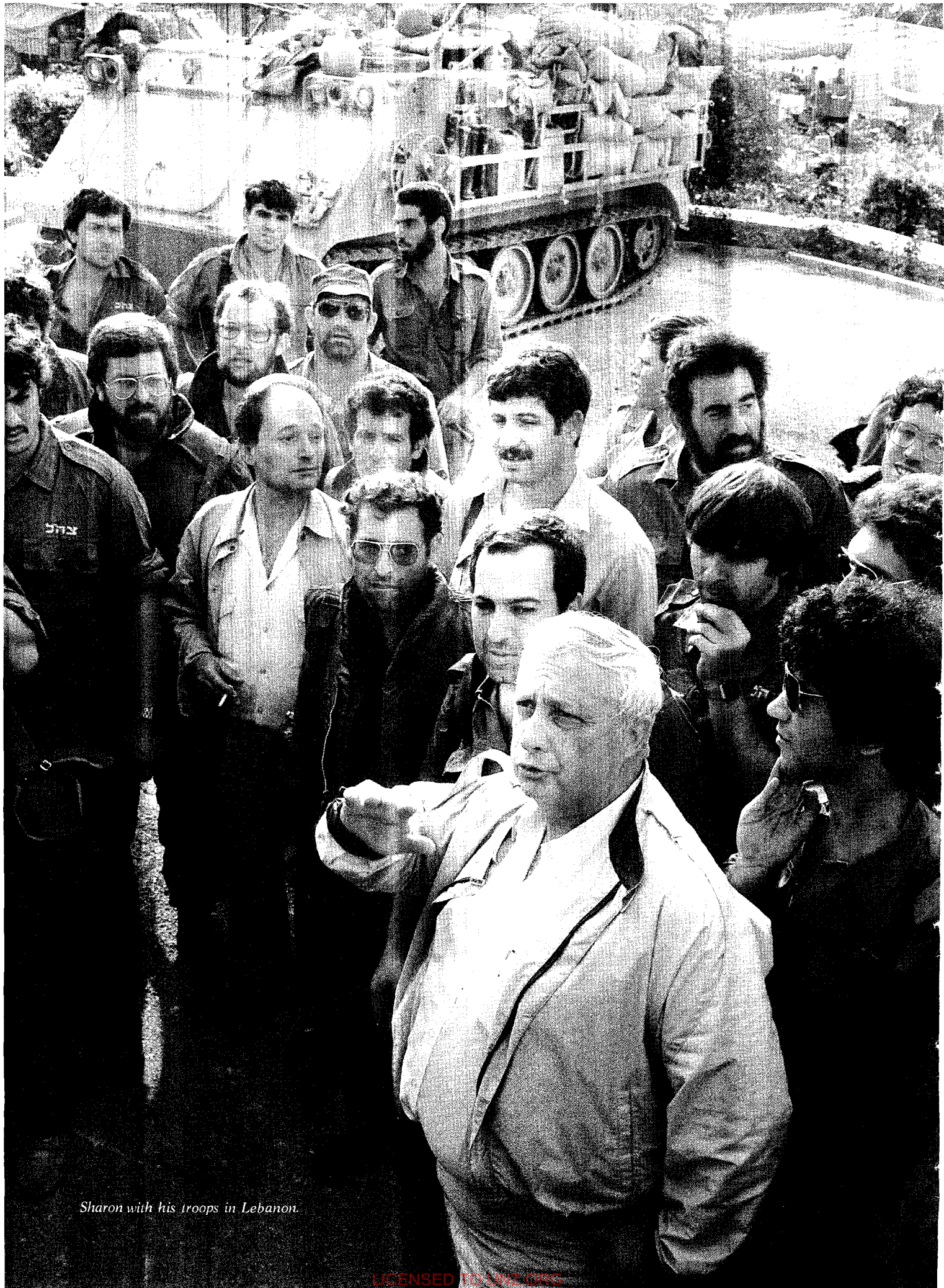
Four Play

In the cool of the evening, at 5:30 on August 8, the Emerson String Quartet performs quartets by Haydn, Beethoven, and Ravel in the lovely, fragrant Spanish Courtyard at the Caramoor Center for Music and the Arts, in Katonah. Picnicking on the grounds before the concert is encouraged, and the house museum is open from 1 to 4 P.M. For reservations and to find out how to get there, call (914) 232-4206.

Double Trouble

Richard "Cheech" Marin (near right) and Tommy Chong play dual roles in their latest film, the drug-free *Things Are Tough All Over*. First they are a pair of maniacal Arab brothers (right) out to get Cheech and Chong, and then, of course, they are Cheech and Chong. All clear? Opens August 6 at Loews State and RKO 86th Street.





Sharon with his troops in Lebanon.

Israel's Man of War

By Michael Kramer

Arik Sharon goes to the brink in Beirut.

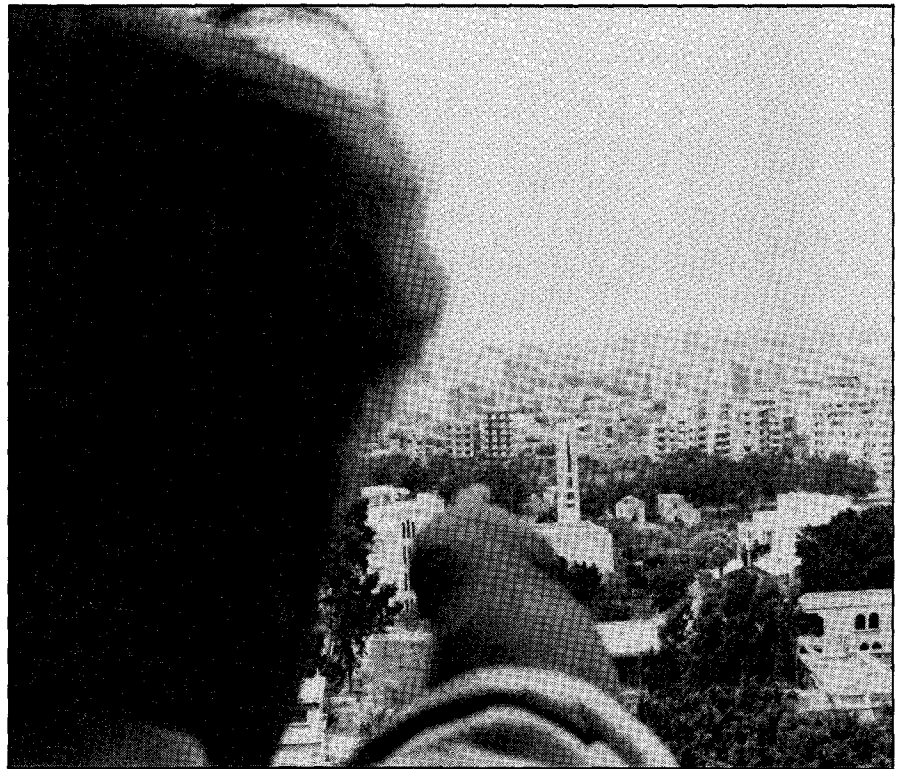
JERUSALEM

IT WAS FOUR IN THE AFTERNOON, AND it had been a good day for Ariel Sharon. The cease-fire in Lebanon was holding, and Sharon's mother hadn't called. "Yesterday, we had some problems near Beirut," said Sharon in the high-pitched voice and slight lisp that seems so unsuited to his tough-guy image. "But none of that stopped my mother. She had some problems with the avocados on her farm, and she wanted to discuss it. At least it wasn't like the last war, when the army commandeered her pickup truck and she was complaining to me about it all the time. Of course, I talked to her. The war waited.

"We are very close," Sharon continued. "We have always been loners. When I was a child, my family were outcasts. It was a very difficult life. Very poor from the material point of view, but very rich from the intellectual and spiritual point of view. My father was a very intelligent man and played the violin. I played, too.

"But there was also bitterness. My mother left Russia when she was in the fourth year of her medical studies. She thought she could continue here. She couldn't. My father was always looking for new ideas in agriculture. He was a dreamer. He was an agronomist, a good one. People didn't understand what he wanted to do. They laughed at his ideas for new crops. He said in the 1930s that avocados were the fruit of the future. Everybody laughed, but he planted them.

"People always laugh at new ideas, even mine. They mocked me when I said there'd be settlements in Judea and Samaria. They laughed. Now they're there. If you listen to people who laugh, you never do anything. My family stood up. They never gave in to pressure, and when something had to be done, things that required great competence, the people called on my father. So today, many of the things that I see when I fly over the country, many of the things that became big hits in agriculture, were started by my father. When they



Siege point: The Israeli defense minister gesturing toward P.L.O. strongholds in west Beirut.

needed something important, they called him. In between, he was ignored."

"Like you?"

"Yes. Of course, I've managed to stay around longer."

THAT IS PUTTING IT MILDLY. AT 54, AND AFTER A controversial career in the army, Arik Sharon (he is "Arik" to everyone) is the defense minister of Israel. Those expert at war consider him to be the most brilliant military strategist in the Middle East, perhaps in the world. By force of personality—not merely position—he is the second-most-powerful man in Israel, and he has a good shot at succeeding Prime Minister

"...Sharon's been called Israel's Patton, the 'greatest

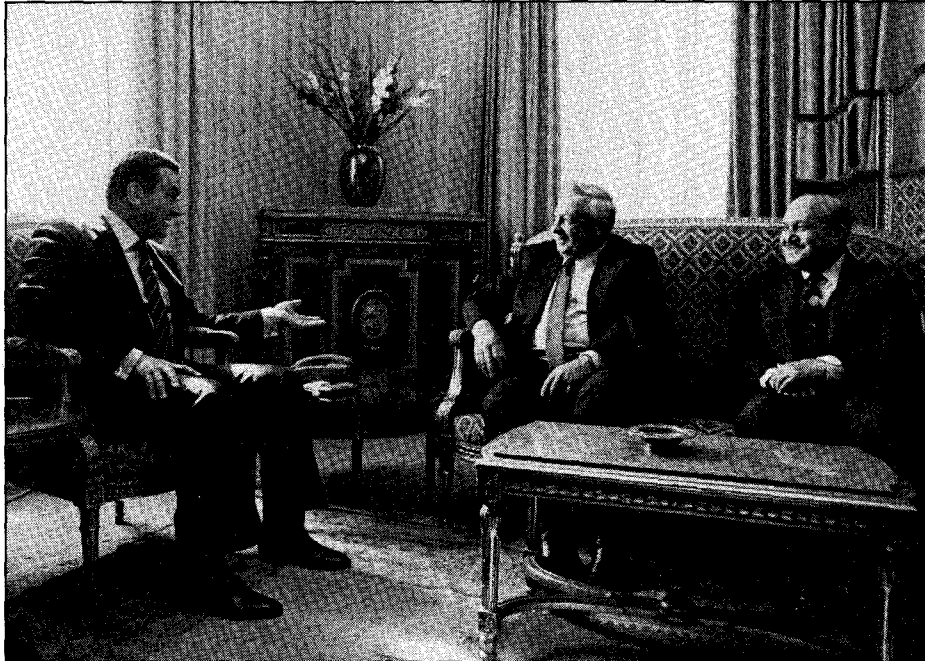
Menachem Begin. The war in Lebanon is Arik's war. He planned it, he urged it, and his future will largely be determined by its outcome.

That is as it should be. Arik Sharon has been a warrior all his life. He has been involved in most of the major events that have shaped modern-day Israel, and he's been praised and vilified every step of the way. He's been called Israel's Patton, the "greatest field commander in our history," says Yitzak Rabin. After the 1973 Yom Kippur War, Sharon was hailed as the "king of Israel," a term not even applied to Moshe Dayan at the height of Dayan's popularity.

Sharon's detractors see an egoist out of place in Jewish society, an ironfisted Bismarck without the silk glove. "He is unbalanced, adventurous, dangerous, undisciplined and too independent," says Mordechai Gur, a former chief of staff. "In war, I'd follow him through fire and flood," wrote Ezer Weizman, a former defense minister, "but political life has

ARIK SHARON IS SITTING IN THE OFFICE RESERVED for him on the second floor of the Knesset building, in Jerusalem. The Israeli government has its headquarters in Jerusalem—all of it, that is, except the Ministry of Defense. "The army has its offices in Tel Aviv," says Sharon. "We defense ministers think it's smart to be near the army."

Sharon is regularly described as a bulldozer, but when he walks, he waddles, and it is hard to imagine a waddling bulldozer. He isn't a tall man—about five feet eight inches—but he is huge. Or, to be more precise, fat. "Do you want me to tell you that I don't like food?" he says when I ask if he's ever been on a diet. "No one would believe me anyway. I live life intensely. I love life. I love all of it, and in fact I love food." In fact, it is well known that when Sharon goes to the front his staff car is stocked with munchies, throwaway items like caviar and vodka.



The warrior as statesman: Visiting Egypt's President Mubarak in January.

different values. ... [He] has lost sight of the distinction between his own personal good and the good of the state. ... He's like a vat of sulfuric acid. Wherever you put it, the acid starts to eat the vat and then ends up eating everything around it." "If ever, God forbid, he reaches the supreme position," says former Cabinet secretary Arye Naor, "I wonder what the fate of Israeli democracy will be." "He'll set up concentration camps," answers the Liberal party's Simcha Ehrlich.

But before he can realize Ehrlich's nightmare—or lay the fears to rest—Arik must win his war. And what a war. For the first time in Israel's history, there is near-unanimous agreement that this conflict need not have been waged, that Israel's salvation was not at stake. It is this perception that has convulsed Israeli-American relations (perhaps to the point of a realignment in America's Middle East relationships). This perception, too, has upset American Jews, who have supported Israel for years, and it has generated dissent within Israel during wartime, something undreamed of till now.

Above all, there is a feeling reinforced by the nightly television pictures that Israel is somehow behaving inhumanely, that the state created out of a world's shame has lost its moral compass, that even if the P.L.O. is smashed, Israel will have forfeited a part of itself in the process. Sharon is the symbol of this discontent.

Sharon dwarfs his office, a drab, cell-like room about six feet wide and twelve feet long. Off the room, but inaccessible except through two windows, is a terrace with a view of the distant hills, hills that were Jordan's till the Six-Day War, in 1967. There is a single bed in the room, and its built-in headrest makes it reminiscent of a psychiatrist's couch. Sharon never uses it—not for sleeping and certainly not for baring his soul. "Why look back?" he asks. "For what?"

A few chairs are arranged around the desk, a steel-gray affair of the kind you find in the offices of assistant principals in American high schools. The desk is bare, save for an oversize green folder containing the defense minister's maps. Sharon is never without his maps. When things get rough for the Mafia, it goes to the mattresses. Sharon goes to the maps. They are his crutch—reality neatly defined and unarguable, especially in the hands of a master like Arik Sharon. "Look here, you see?" asks

Sharon. I don't see—and few do. Sharon's ability to "read" a topographical map as easily as others read a book is legendary. "I don't know why," says Sharon, who is not long on introspection. "It's just always been this way. Maps live for me. I see them in my mind. I see the terrain, literally, in my mind, and when I do, I know what to do, where to go. When I see a map it is the same as being there."

There isn't much to see on the map of Lebanon these days. The Israelis long ago secured their first objective. They drove the P.L.O. beyond the 40-kilometer line—an imaginary boundary north of the border towns that had absorbed Palestinian artillery shells for years. The strike farther north to Beirut may or may not have been part of the original plan—Sharon will say only that the decision was taken by the Cabinet in concert—but since this is Arik's war, it could be Arik's downfall.

Already, a peace movement is growing in Israel, and some Cabinet ministers have charged that they were taken in by Sharon's bullying and superior knowledge of military matters. "He tells us that he is going to X," says one minister. "He knows that the military imperative requires that if he has X he must then take Y. But we don't know that—until X is in hand and Arik is then arguing that Y must fall, too. He works like a chess player, figuring several moves ahead. As civilians,

field commander in our history,' says Yitzak Rabin..."

we are like clay in the hands of this military man. It would be good for a political solution to be found in Beirut if only to prove to Arik that politics can work, too. You see, Sharon possesses, more than anyone else, the claim to that most negotiable of currencies in Israel: 'security reasons.' Israel loves its image as a fighting nation because for so long Jews have been portrayed as cowards who were good merchants but who couldn't or wouldn't fight. Israel, in its 34 years, has put the lie to that myth, and Sharon is its modern-day embodiment. He has the credibility to cry 'security reasons,' and when he does, it is next to impossible to oppose him successfully, even when he is wrong."

Sharon dismisses the criticism out of hand, but he is incensed at the way in which the media have pictured the Israeli Army as a brutal force indiscriminately killing guerrillas and civilians alike. "That is just a lie," says Sharon. "We knew that the P.L.O. would use women and children as shields and that they would locate near civilian areas. The captured documents prove that this was intentional, a clever strategy to make us look bad if we attacked."

"Even so, before the war I gave strong and very strict instructions about how to deal with civilians in order to avoid casualties. After the first two days, we learned that our forces had suffered heavy casualties. So I called all the commanders together. This was the night of the second day. They were all veterans of other wars. I told them the rate of casualties, and I asked them to express opinions on whether to proceed with our plans—or maybe it would be better to use the air force to destroy P.L.O. camps, which would have caused very heavy civilian casualties. I told every one of my commanders to say exactly what he felt. We started talking after midnight and we talked till dawn. At the end, all of us, including me, decided not to bomb civilian-population centers, even though we'd pay a heavy price for it in terms of our own forces. It would have been easier to use the air force in the short range. But in the long range, as a nation with high moral values, we know that we would suffer. We didn't do this because of media reaction. I tell you this truthfully: The issue of the media's coverage of the war—which has been awful from the start—never came up that night."

Nevertheless, in the past at least, Sharon has displayed a keen sensitivity to the way military actions play in the press. Last year, for example, he opposed the bombing of the P.L.O.'s Beirut headquarters. He said Israel shouldn't give "those editorial writers at the New York Times something to use against us."

"I want to emphasize to you," Sharon continues, "the topic that night was a simple one. Could we, as Jews, act as others have acted in the past. And I gave examples of Western countries that have bombed civilian cities. We decided that we couldn't take the easy way, which, believe me, would have saved many Israeli lives." Obviously, Israel's strategy has changed. Sharon's forces have opened up on Beirut, and a good many civilians have died. No doubt Israel has felt troubled and frustrated by the stalled negotiations, but the fact remains that the P.L.O. has been hiding in the very same areas they have occupied since Day One, areas that

Sharon and his commanders had previously ruled off limits.

The invasion of Lebanon has already proved a number of things. It has shown that the P.L.O. is without significant support in the Arab world. The Arab states talked a good game, but only Syria helped the P.L.O., and even then only in a token way. "Also," adds a Sharon aide, "we have shown that the Soviets couldn't or wouldn't help the P.L.O. when the chips were down. And most important of all, I hope we have shown the Americans that the P.L.O. does not command the oil weapon. In fact, during the war, the OPEC nations met, but far from holding the West hostage in an effort to force the United States to pressure us to back off, they ignored the whole thing. The Saudis even lowered their oil prices. Begin and others have been saying for years that the Arab states despise and fear the P.L.O. because they worry that a strong P.L.O. will only encourage uprisings in their countries. That view has been shown to be exactly correct. The P.L.O. has revealed itself to be isolated, unpopular, and impotent. It is



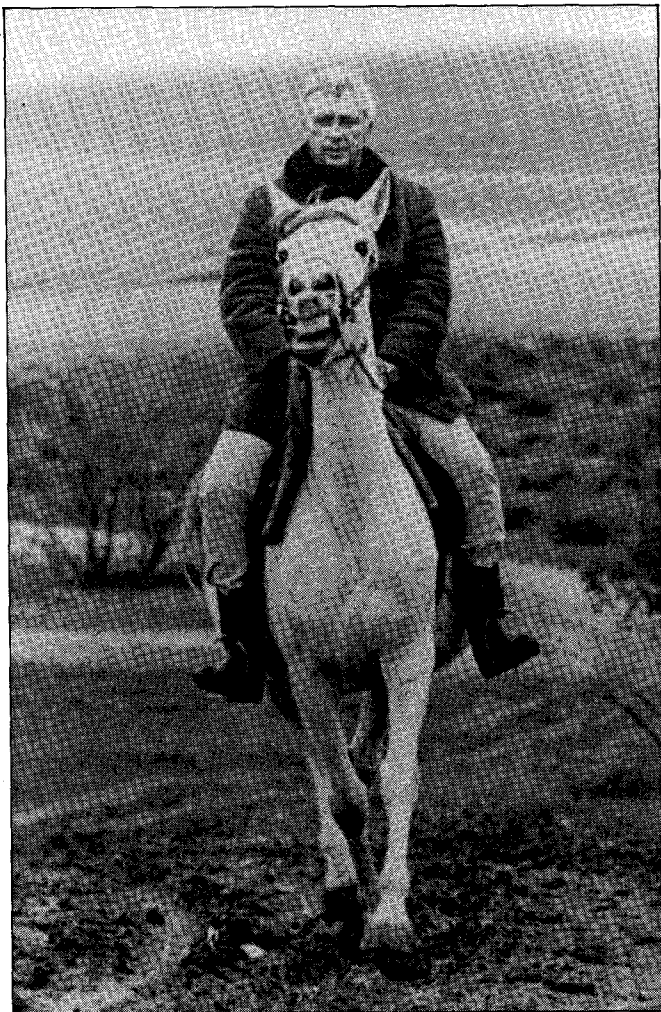
Bloody but unbowed: With Dayan on the west bank of the Suez during the Yom Kippur War.

everything but the conquering wave of the future it has claimed to be."

Despite all this, as former prime minister Yitzak Rabin says, "what happens in Beirut will determine the psychological victor, the image of who won and who lost. Beirut is the symbol." "That's right," says Sharon, so "the P.L.O. must go." This, apparently, isn't enough for the minister. Sharon must repeat himself. He leans forward across the desk and fixes me without blinking. "Did you hear me," he says through clenched teeth, "the P.L.O. will not be allowed to stay in Beirut. Not now, not in the future, not ever. They will not be allowed to stay."

The perception of a P.L.O. "victory" is not worrisome to the Begin government as a public-relations loss (although the peace movement would gain tremendously). Rather, from the outset, Israel has had another objective in mind. "Whoever said that this war isn't being fought for Lebanon but for the West Bank was onto something," says one of Sharon's generals. "We need to calm the West Bank, to gain the autonomy we seek for it. We haven't been able to do that, because the moderate Palestinians—and there are many—have been afraid to deal with us. They have feared P.L.O. reprisal. When they have come forward, those few courageous

“...‘He has a reputation for being reckless,’ says a



In the saddle: “Why look back?”

enough to do so, they often have been murdered. So we have needed all along to eliminate the threat to their cooperation, and that means eliminating the P.L.O. The Palestinians on the West Bank are waiting and watching. A P.L.O. that emerges intact from this war, or enhanced in some diplomatic way, even if it is perceived to have lost its military might, will still be able to threaten and therefore to control the West Bank Palestinians. In a sense, then, even a negotiated solution to Beirut could be bad. That would mean that the West Bank Palestinians will sit and wait for the dust to settle, and there will then be the chance that the P.L.O. will still call the shots.”

So why wasn't the job finished militarily weeks ago?

“You have to understand that Sharon is playing a number of games at once,” says a Foreign Ministry official familiar with the government debates over the war. “He is trying to be pragmatic and opportunistic at the same time. On the one hand, the war is what you see, what you have seen already. The P.L.O. was threatening the northern towns and actually raiding and bombarding them. Something had to be done. Sharon did it. Going beyond the 40-kilometer line is part of the plan and always has been. The government lied about going further, but that was understandable because it was designed to fool the enemy; it's useful to remember that this is war. That lie was a necessary one.”

(Actually, if one had been paying attention to Sharon, it was possible to see him telegraph the real objective. For example, one week before the invasion, in an interview with the *Wall Street Journal*, Sharon said that the purpose of an

invasion of Lebanon would be “the destruction of the [P.L.O.] terrorist organization and their infrastructure.”)

“The question of how to finish the job is difficult,” continues this official. “For Arik to be associated with pushing into Beirut could be dangerous to his future political career if he is seen to be forcing the issue over the objections of the Cabinet. If we go into Beirut, no matter how victorious the operation is, if Sharon is seen as having urged it before all the other avenues have been exhausted, and given the inevitable large loss of life on both sides, he might never be able to live it down. He already has a reputation for being reckless, a reputation he is trying hard to moderate, so he must be careful. So time has had to be given to find a solution. The whole world has to believe that time has been given. Then, if a peaceful means can't be found, it will be the government as a whole, and, in a sense, the people too, who will turn to the military option. Then Arik will be the executor of the policy—and, as everyone knows, there's never been a better executor.”

“I know it all,” says Sharon. “I'm depicted as authoritarian, a blood-and-guts type sending men to their doom. I have no trouble putting up with it. The bad I am able to take because I grew up seeing how my family took it. The good, well, it is embarrassing. ‘King of Israel’ I didn't like, although I must tell you that the warmth it conveyed from the troops—well, if you have never felt it, you can't understand what it means. Self-confidence is something a commander tries to give to his troops. But they also give it back, and when they do, when they give you their spirit, then you can do anything.”

ARIEL SCHOENERMAN (HE TOOK THE NAME SHARON later, when Prime Minister David Ben-Gurion insisted that all Israeli officers have Hebrew last names) joined a paramilitary youth organization when he was fourteen years old. In 1948, he volunteered to serve in the War for Independence, and in May of that year, during the battle to open the road to Jerusalem, he was severely wounded in the stomach. Sharon lay among the dead as the enemy looked for prisoners. He remained motionless till they left. Later, he made it Israeli policy that the army never leaves its dead on the battlefield.

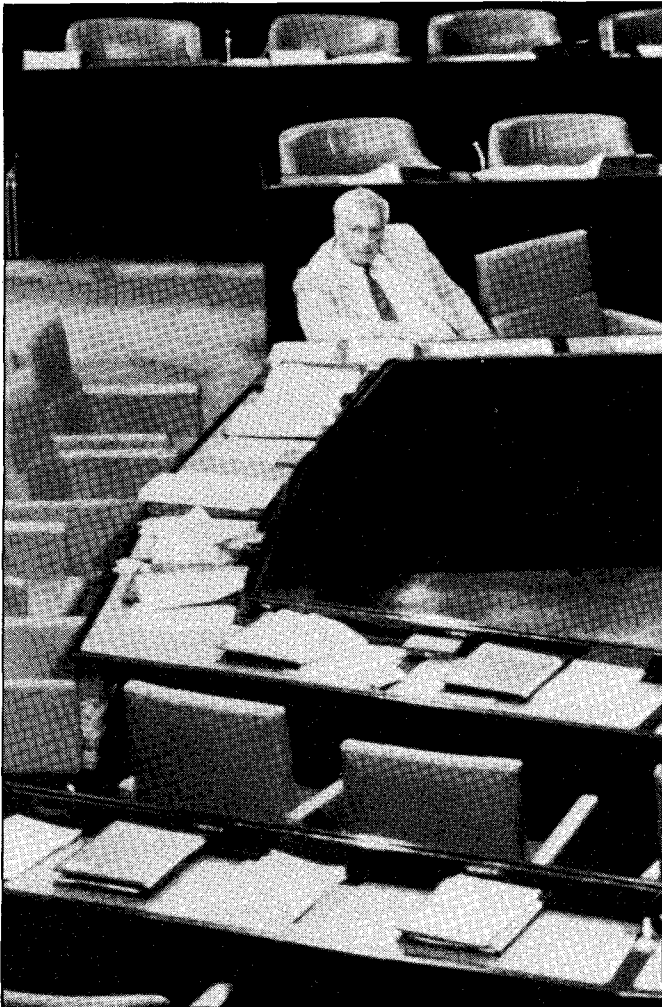
After the war, Sharon studied history at Hebrew University and met Moshe Dayan, who had recently been appointed chief of staff. Dayan recruited Sharon for commando operations, and the young soldier quickly rose to command Unit 101, a force charged with combating Arab terrorism.

From that point on, Sharon began to be described as “a war looking for a place to happen.” More often than not, Sharon disagreed with his superiors, sometimes, it seemed, simply for the hell of it. “I remember once we needed five trucks for an operation,” says a former soldier who served under Sharon. “He said to request 50 trucks. He was told that 5 would do, but he insisted on 50. Finally someone asked him why, and he said, ‘So I can argue with the chief of staff and win.’”

No matter the insubordination. Israel needed brave officers, and no one was more aggressive than Sharon. Once, when Dayan mentioned the idea of capturing two Arab soldiers to be traded for two Israeli prisoners, Sharon hopped in a jeep, drove over the armistice line, and, at gunpoint, seized two Jordanian soldiers. During this period, 101's motto was “We don't come back until we've accomplished our mission.” As for retaliating against the Arabs, says Sharon, “it was an eye for an eye. Sometimes more.”

Sometimes a lot more. On one raid, in the village of Qibya in 1953, 101 killed 69 civilians, half of them women and children, when they blew up 46 houses in the village. Sharon says they didn't know the people were in the homes, but the incident earned Israel the first condemnation of the United Nation's Security Council.

Foreign Ministry official. 'So he must be careful'...



A seat in the Knesset: Even some doubts within his own party.

During another raid, called "Black Arrow," on February 28, 1955, Sharon's paratroops entered the Gaza Strip, then under Egyptian control, and killed 37 Egyptian soldiers, some as they slept in their tents. By his own account, Egypt's new leader, Gamal Abdel Nasser, decided then and there to reach out to the Soviet Union for the guns he needed to fight Israel. For the next eighteen years, Egypt would be a client of Moscow's. There was revulsion even in Israel. Prime Minister Moshe Sharett had ordered an operation that would result in the death of no more than nine Egyptians. In his private journal, Sharett wrote, "We have made it possible for the paratroop battalion to elevate revenge to the level of principle." Sharon wondered how anyone could know in advance how many people would be killed in a raid.

One of the 101's outstanding soldiers was a man named Meir Har-Tzion. Har-Tzion's sister had been killed by Bedouins for accidentally crossing the Jordan border. Seeking revenge, Har-Tzion kidnapped four Bedouins and slit their throats. The incident is important because it led to David Ben-Gurion's writing in his memoir that "if he could rid himself of his fault of not speaking the truth... [Sharon] would be a model military leader." Sharon's enemies know the passage by heart.

"I will tell you about that," Sharon said to me in Jerusalem. "Ben-Gurion loved me. I was one of the few who could ring at his door, day or night. I was his kind of soldier, the kind who got things done. At meetings, Ben-Gurion would call me over, to the great annoyance of officers senior to me, which

was just about all of them. They were jealous of the attention I was receiving, and, believe me, I paid for that for years. Officers who witnessed these sessions were out to get me, to cut me down to size. Well, once, just once, I lied to Ben-Gurion. He was defense minister at the time. Dayan was chief of staff, and we both knew of Har-Tzion's private mission. But Dayan denied knowledge of the raid, and when Ben-Gurion asked me if Dayan knew, I lied and protected him. Since then, the story is repeated and it is shortened. People just say that I am a liar. What can I do?"

DURING THE 1956 SINAI CAMPAIGN, SHARON'S PARatroops opened the war. In short order, Sharon managed to disobey orders by dropping his men in an operation that cost 38 Israeli dead and 120 wounded. Moshe Dayan has written that Sharon was saved from a court-martial solely because Israeli doctrine holds that a commander is punished only for doing too little, not too much. Still, Sharon's promotion to general was delayed for seven years.

Dayan's faith in Sharon, finally a brigadier general in 1967, paid off during the Six-Day War. Sharon gained a reputation as a brilliant improviser, and his units accounted for 2,500 of the estimated 10,000 Egyptians killed. Nevertheless, there were limits to Dayan's support. Before the war, Sharon had been slated to become head of the Eastern Command, which defends Israel against Jordan. But after the war, with Israel occupying the former Jordanian territory on the West Bank, Dayan lobbied against the appointment. Sharon, said Dayan, would kill the Arabs if he got the job.

In the late 1960s, Sharon was named to head the Southern Command, and he took charge of the 400,000 refugees in the Gaza Strip. He sealed off the entire area behind a 53-mile-long barbed-wire fence. He had argued for the establishment of a series of Jewish settlements, but Jerusalem overruled him. He was told to create security roads through the district, and in the process a number of homes were destroyed. But nothing caused as much concern as Sharon's policy toward the terrorists in the Strip. He ordered his men into the citrus orchards to lie in wait for the terrorists, and he kept a list of 90 Palestinians most wanted for harassing Arabs who worked for Israelis. As each night passed, he crossed off names. Some were captured; most were killed. Sharon's anti-terrorist campaign so upset the high command that Gaza was removed from his control. "But I got the job done," Sharon has said. "The terrorism was stopped, and the Arabs and the Israelis lived in peace."

Sharon learned from his Gaza days. When he became defense minister, he separated civilian and military matters in the occupied territories. The soldiers engaged in military operations have been told to move against terrorists with every means at their disposal. Meanwhile, those officers overseeing civilian matters have been instructed to treat the Arabs honorably and to end the constant humiliation to which the latter have been subjected in the past few years. Under Sharon, there are to be no more collective punishments, no mass arrests of innocent civilians, no soldiers barging into schools—all commonplace occurrences on the West Bank and in Gaza prior to his tenure.

Also in the 1960s, Sharon was confronted with two personal tragedies. His wife was killed in an automobile accident, and a son, aged eight, died while playing with his father's pistol. Sharon is now married to his late wife's sister, a handsome woman named Lily who seems always to be at his side and by all accounts is a major influence in his life. "I want only to be Arik's wife," she once said. "Anything else I might be is incidental."

Sharon quit the army on July 15, 1973, 83 days before the

“...Sharon’s grandmother attended Begin’s birth...”

start of the Yom Kippur War. Sharon says he wanted to stay for at least another year but that he was forced to retire. In any event, he refused to participate in the traditional farewell party, and the customary wristwatch gift was sent to his home. Today, it hangs on a wall.

The day after he retired, Sharon founded the conservative political alliance known as the Likud, the coalition that now rules Israel. Recalled to active duty during the war, Sharon engaged in the usual flare-ups with his superiors, who at that point weren’t particularly eager to give a meaningful assignment to a general who was now a political force in the

MENACHEM BEGIN AND ARIK SHARON GO BACK TO before either man can remember. Sharon’s grandfather was the closest friend of the prime minister’s father. And in 1913, Sharon’s grandmother was the midwife in the birth of a baby boy named Menachem Begin. Begin inherited his father’s Zionism. Sharon couldn’t care less. When he was once asked to define Zionism—a question that would have kept Begin going for hours—Sharon said, “Zionism is keeping yourself close to the ground and not getting hit by Egyptian bullets.”

The political relationship between Sharon and Begin is



Peace and war: Meeting with Bedouins as agriculture minister; Tyre, Lebanon, after an Israeli attack.

opposition party. Twice it was recommended that Sharon be relieved of his command, but he was too valuable a soldier to be let go in the midst of a war that Israel while not exactly losing wasn’t exactly winning either. It was during this war that Sharon accomplished his greatest military feat—the westward crossing of the Suez Canal that split two Egyptian armies, encircling one. He managed that victory, said Sharon, “notwithstanding omissions and errors [at headquarters], failures and mistakes, the loss of nerves and control.”

Now hailed as a hero of the first magnitude, Sharon won a Liberal-party seat in the Knesset in the November 1973 elections. The Liberals were part of the Likud coalition, but Sharon resigned after a year, saying he was bored with politics. He immediately began organizing for the 1977 elections. Eager for power, Sharon courted the Israeli left and the “peaceniks.” He said he would talk with Yasir Arafat, and, according to Ezer Weizman, he even approached Yossi Sarid, a dove who favors a Palestinian state, and offered him the second spot on the Sharon electoral slate. Sharon miscalculated badly, and his party won only two seats in the Knesset. Nevertheless, those two seats were crucial to the plurality that elected Menachem Begin prime minister, and Sharon was rewarded with the Agriculture portfolio.

Agriculture isn’t normally a powerhouse ministry, but Sharon turned it into a key office by persuading Begin to permit him to oversee the establishment of the West Bank settlements. Sharon pursued the settlement policy vigorously, and he supports it totally. In doing so, he has reaped a political benefit too. He has won a good measure of acceptance by the Israeli right and particularly by Begin’s all-powerful Herut party.

ambiguous. If there is anyone Sharon *respects* it is Begin, but when I asked if there was anyone he *admires*, Sharon said, “If I tell you the truth—that I do not admire anyone—the prime minister will get mad.” It wouldn’t be the first time. Sharon thought he deserved the defense ministry three years ago. But, in keeping with a not uncommon Israeli tradition, Begin retained the Defense portfolio for himself. He said at the time that he did not want to wake up one day to find that Sharon had surrounded his office with tanks. I was just joking, Begin said later. No, says Ezer Weizman, “Begin really believes Sharon is capable of doing such a thing.”

For a time, Sharon seemed incapable of waiting. At one Cabinet meeting, he accused Begin of being a “charlatan” who “lacks awareness of Israel’s security problems.” The breach healed at the next election, when Sharon organized a campaign that brought 300,000 Israelis to see the West Bank settlements for themselves. Most voters were impressed, Begin was re-elected, and Sharon got the Defense post.

Whether Sharon will ever become prime minister depends on a number of dicey factors. For one thing, Begin must retire. No one will kick him out—unless the war in Lebanon is seen as a loss, in which case shares in Sharon won’t be worth much, either. Begin has said that he will retire in a year or two, but no one would be surprised if he didn’t. Assuming, though, that Begin does leave, he would like to anoint his successor. And even if he prefers Sharon, he might have a hard time claiming credit for selecting a man who is powerful and popular in his own right. Of course, Begin might not prefer Sharon at all. Amos Perlmutter recently asked the prime minister about Sharon, and Begin said, “I think he is one of the greatest generals of all time.” “What about his stature as

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"...Some Israelis think he's soft on the West Bank..."

a statesman?" asked Perlmutter. "I think," repeated Begin, "Sharon is one of the greatest generals of all time." (There is an outside chance that Sharon may be dumped even if Lebanon is "won." There have been reports that some Cabinet members were so disturbed by Sharon's early handling of the war that they were thinking of demanding his resignation. They still may demand it, but it is wise to recall Dayan's observation that success is rarely if ever punished in Israel—or anywhere else, for that matter.)

Of greater importance for Sharon, assuming a Lebanon

a believer. On that conviction I won't make the slightest concession, even if I am called a traitor." For Begin, and for his party, the West Bank is the litmus test—and many of Begin's followers believe that Sharon is soft on the West Bank, despite his having been the key figure in the area's settlement. It is not that they recall that Sharon once said he would be "unbelievably flexible" on the settlements; that was back in the 1977 period when he was casting about for anyone who would support him. And it is not that Sharon doesn't make the right noises; he does. He constantly reminds people that



The domestic front: At home with his wife and boys.

"win," will be the degree to which he can moderate his image. Here, Sharon is in something of a trap, both psychologically and politically. Sharon just isn't suited temperamentally to the role of a political follower. He shares this inability with most great military leaders, an inability that is part of the hero's makeup. To command, the military hero must be able to inspire; to follow, one must be able to obey. Where command encourages drive, élan, and independence of will, obedience requires the ability to curb these qualities. It is not surprising, therefore, that military managers, like Eisenhower, rise to the highest military and political posts, while the battlefield heroes, like Patton, never quite make it.

Now that he is in politics—and so far he has shown a fairly decent ability to consider other points of view—Sharon has a different problem with his party. The Herut leadership, mindful that he has been a member of four different parties in recent years, questions his status as a true believer. Sharon must satisfy *them*, while at the same time trying to convince the public at large that he is calm enough to serve as prime minister. In satisfying Herut, no degree of rhetoric will suffice. There are policy questions where compromise is not tolerated, and none is of greater symbolic value to Herut than the notion that Judea and Samaria (the West Bank) must forever remain in Israel's hands. But if Lebanon is declared a victory and the P.L.O. deflated, Israel will be in a position to concede points to the Palestinian people in exchange for peace, much as Israel returned the Sinai to Egypt in exchange for the Israeli-Egyptian peace treaty.

For Menachem Begin, the West Bank—the only land the Palestinians desire—is inviolate. "My old age shall not bring shame upon my youth," Begin has said. "I was born believing in the Greater Israel [meaning the West Bank], and I shall die

he is a paratrooper, an elite foot soldier to whom every patch of land can be the key to victory. And he has said, and says over and over, that "when it comes to our existence, I cannot show any flexibility whatever." In fact, it is exactly this kind of statement that most worries Begin's Herut followers. They don't like Sharon's statements because they are couched in security terms and are devoid of religious content. Begin believes that the West Bank is Israel's because the Bible says so.

Actually, Sharon believes that the settlements are important because they provide Israel with a frontier. "It is the settlements that can keep us from becoming just another nation," says Sharon. "They represent the pioneering, the creating that can attract Jews back to Israel. What else can we offer? I grant that if you are looking for an easy life, it is better to live in New York." Nevertheless, he emphasizes that "the main reason for the settlements is to contribute to our security. We have a people's army, mostly reserves. We need to keep roads open and strategic passes guarded while the army is mobilized. The settlers can do that. They know exactly what to do, where, and for how long.

They are an integral part of our territorial defense system. They are facts on the ground that create security for us."

The problem, say members of the Herut, is that if the settlements are primarily for security reasons, they could, in theory, become superfluous. After all, they say, Sharon dismantled the Sinai settlements when they blocked a peace treaty with Egypt. Couldn't he be expected to do the same thing on the West Bank? This is what Begin's supporters fear in Sharon—and it is exactly what the rest of the world should welcome.

SHARON IS AN INTELLIGENT MAN EVEN IF HE ISN'T AN intellectual. He knows that defeating the P.L.O. in Lebanon does not defeat Palestinian nationalism. He knows an idea can't be bombed away. And knowing this, as prime minister he might well be party to a scheme that could yield *some* of the West Bank in return for peace. He would never go so far as to support a Palestinian *state* on the West Bank, and, like Begin, he will not trust a foxhole conversion by Yasir Arafat. But, short of a state, Sharon could probably stomach a lot. And if anyone can convince the nation that it is still secure despite giving up a part of the West Bank, it is Sharon, the keeper of the coin of "security reasons." If, as prime minister, Sharon could bring himself to make such a move, the "new era" of Middle East peace, predicted at the end of every Middle East war, might finally come to pass. In short, Sharon is probably the only man in Israel who could become an Israeli de Gaulle, a superpatriotic war hero turned pragmatic peacemaker and statesman. Or to bring the analogy closer to home, the allure of Arik Sharon as prime minister is that he is strong enough to become Israel's Sadat.

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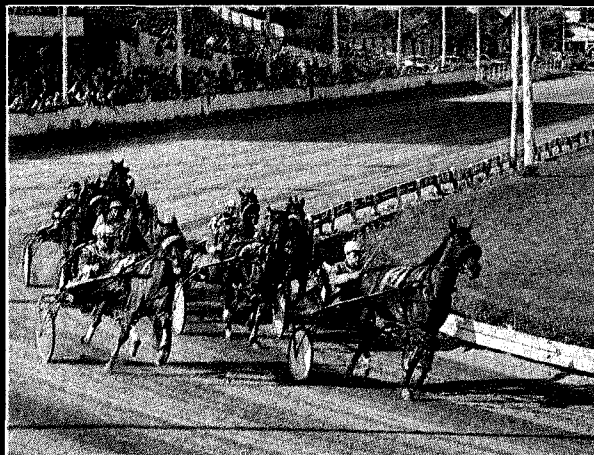


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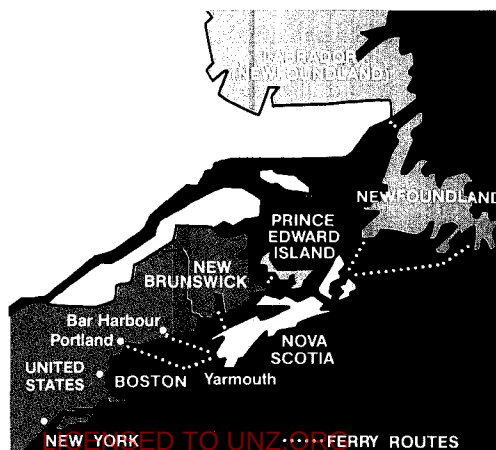
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Canada

Joe Papp's Third Act

By Marie Brenner

In which the hero seeks... what?

LATER, WHEN HE THOUGHT about the event, he would say he felt as if he had been dying all the way through it. Dying in that awful setting—downstairs in the Atrium at Citicorp, amid the Conran's shoppers and the subway riders—dying as he watched his groups performing on the tiny stage between the escalators. Joe Papp suffered, watching them all. His face was a study in boredom as much as in discontent. The event was everything he despised in the theater: an artificial pastiche of ill-rehearsed work, out of context and perpetrated in a setting that looked like a Dallas mall, orchestrated at lunchtime a month ago so the vice-presidents from Citibank could generate some publicity as they handed Papp a check for \$150,000 to support his ragtag commedia dell'arte. What a crew: Gloria Skurski's Riverside Shakespeare Company mangling its moment from *The Comedy of Errors*; Shakespeare & Company, down from Lenox, Massachusetts, with Sir Andrew Aguecheek, from *Twelfth Night*, clomping across the stage in red kneepads and clogs; the predictable offering from *Don Juan*, this summer's first production of the New York Shakespeare Festival.

With each scene, Papp's face grew more sour, more alienated. Yet, between the acts, he gamely hopped onto the platform to introduce his downtown orphans—until the terrible finale, the Hispanic drummers, with their Batá skins, “descendants of the Yoruba of Nigeria.” As the insistent thumping wafted past Healthworks, up to the Phoenix and the

International Smoke Shop, the cadence evoked an earlier rhythm, an earlier decade, the days of *Hair* even, his first triumph, and, with those days, a younger Joe Papp.

That Joe Papp was a hero, the champion of Batá drummers, an impresario with a social vision, the leader of a vanguard movement of theatrical experimentation, a pioneer who created his dramas out of airless rehearsal halls, out of deficits, out of foundation largess, out of fights with Robert Moses and the city. Later, he had more effective tools: hit shows, cover stories, double Tonys, and grander fights—with CBS, Lincoln Center, and, again, the city. At last he had solidified his vast space on Lafayette Street, a theater more identified with his own personality than the Moscow Art Theater was with Stanislavsky. And after all the struggle, where was the wisdom? Still out of reach. Here was Joe Papp, an institution, older but still searching, suffering from the tackiness of his display, trapped in this basement for a good hour and a half, unable to escape, even on his birthday. What a way to turn 61, he would later say.

AT THE OPENING OF ACT III, we see Joe Papp tired. In search of larger arenas. Wanting to be a part of the world. Unwilling or unable to understand why so many of his relationships are in tatters, why star writers and directors have left him, why his last season was mediocre. He is dulled by years of struggle, but still needs fights to

nourish himself. Now there are fewer windmills for him to tilt at, fewer fights and causes. His theater, thanks to the revenue from *A Chorus Line* and *The Pirates of Penzance*, is rich—for the moment. A lot of people think he's bored. Joe Papp isn't interested in the theater anymore, the line goes. Perhaps his boredom is infectious. Or only temporary. If last season was a symptom of Papp's malaise, it doesn't mean his next season will be.

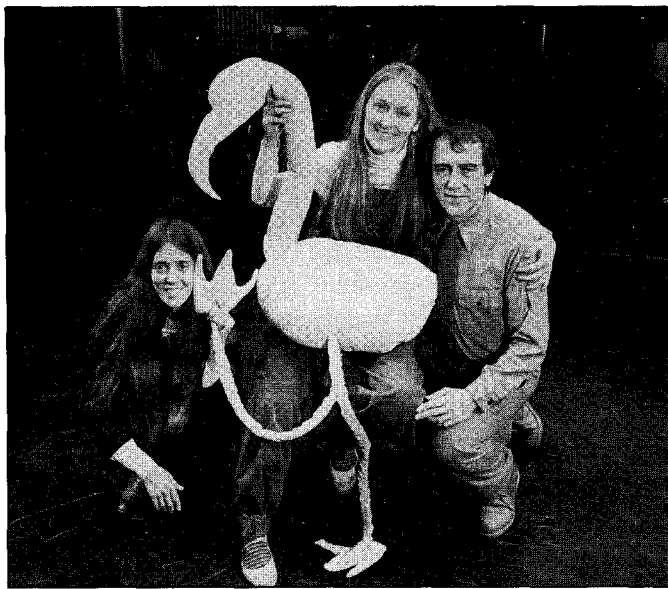
This summer's offerings promise to be stronger than anything the Public Theater has put on all year. Papp's choice for his big show was *The Death of Von Richthofen As Witnessed From Earth*, which opened last week. The book, music, and lyrics are all by Des McAnuff, who directed it. “The most elaborate musical ever done at the Public,” as Papp describes it, it was capitalized at \$500,000. There was a last-minute crisis: John Vickery replaced Barry Bostwick as the German flier who shot down 80 planes during World War I. For this epic, Papp pulled out all the stops. Special planes were built, balloons descended, and a dead British flier levitated above the stage. For the first time all year at the Public Theater, there was excitement about a show. Following “the Baron,” as Papp calls it, will be James Lapine's *A Midsummer Night's Dream*. There's excitement about that show too. More of the old-style Public Theater fare is promised for fall: David

Will it play? Papp at the Public, before the opening of *The Death of Von Richthofen*.



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“...There have been black Hamlets, naked Hamlets.



A Papp panoply: The director with Ron Leibman and John Guare on the set of *Rich and Famous*; with Elizabeth Swados and Meryl Streep;

Hare's *Plenty* is being imported from England with Kate Nelligan, and after that Papp will be directing a new play by Thomas Babe.

So, although it's become very hip to knock Joe Papp, maybe he's entitled to take a season off once in a while. If the rest of Off Broadway has been flourishing while the Public Theater temporarily flounders, it is indisputable that a large share of the best of American theater of the past fifteen years has been generated by Papp. Twenty-seven seasons after he put his first *Julius Caesar* in the East River Amphitheater, the New York Shakespeare Festival has produced 418 works. At the moment, the festival has a touring company of *A Chorus Line*, and, up until last week, *The Pirates of Penzance* was on the road. There are movie deals (the movie *Pirates* will open this winter) and cable deals. Its foundation has an endowment of \$16 million, which is more than enough to finance a few years of Gloria Skurski's troupe in Westpark Church, the Mabou Mines, and a samurai-film festival. In fact, it is enough to float a season of stinkers, a season that featured an abstract *Antigone*, *Goose and Tomtom* (a David Rabe play that should never have opened), and, at its nadir, a work called *Red and Blue*, in which two light bulbs talked to each other. "At times," a member of the staff said, "there wouldn't be 80 people in the entire Public Theater to see our shows." During this period, Joe Papp moved into the Hotel Piccadilly to fight to save the Morosco and Helen Hayes theaters, and toured Vietnam.

Papp has his own methods. "I'll be like Polonius," he says. "By indirection, I'll find direction out." In his life, indirection has been everywhere, as has

distraction. At times, there is mania about his activities. One week, Papp sings "Hava Nagila" on the radio before leaving for Israel to meet with Palestinians. A few seasons back, he did a cabaret act at the Ballroom, where he told stories and sang Yiddish songs. The next year, he was in Moscow trying to negotiate a five-play swap. This season, along with his David Hare and Thomas Babe offerings, he tried for a few weeks to organize High Holy Days services at Radio City. It was Papp's notion that Rabbi Menachem Schneerson and his Lubavitcher sect would walk all the way from Crown Heights to lead the prayers. "It should be a pure experience," Papp said, "something truly Orthodox for all the alienated Jews in the city." As it happened, Radio City wanted \$100,000 to rent the hall. The Lubavitchers demurred.

No matter. For Papp, much of the pleasure comes in the orchestration. He is the definitive theater personality, creating dramas everywhere around himself. His personal life is indistinguishable from his career. He has, he says, almost no friends. His personality is less interesting than his projects, his machinations are the stuff of Hamlet's "distracted globe." Papp says, "I have always taken that image to mean Shakespeare's head, his theater, and the outside world." Papp's theater follows him. During his campaign to save the Morosco and the Helen Hayes, he was back in the headlines, once again a cause man with a cause, trying not to throw himself under the bulldozers, and his face in the photographs was orgasmic, his fight rendering him ecstatic, even if he had come in two years too late to do any good. Battling for those thea-

ters, Joe Papp was, for the first time in years, "using my full powers," he says. "Maximization," he calls it. "Because it's not only me. It's working out a series of complex relationships with people on a very important issue. I was operating like a small military force."

THE SMALL MILITARY FORCE was "maximized" by his trip last May to Vietnam with a group of war veterans hoping to find out about missing Americans and to initiate a study on the effects of Agent Orange. How did Joe Papp find himself in this group? "I've been deeply involved with the issue for many years," he says. "I know many vets, and I help support the Vets Ensemble Theater. The vets asked me to come along as a cultural adviser. I called up the State Department and asked if it would be all right if I went along. They said yes. Then I got Mike Wallace to join us. I also knew that my presence there would help somewhat, give it more of an official U.S. patina."

Away from Lafayette Street, in Hanoi, Papp flourished. "I asked the foreign minister what his favorite American novel was, and he said, '*Gone With the Wind*.' I said, 'There are a lot of novels better than that.' He said, 'Yes, but that one is applicable to our culture.'" Back from Hanoi, a few days before he turned 61, Papp sat in his office next door to the Public Theater and displayed the list of books he was sending to the Vietnamese foreign minister. "I want him to read the best of American writings: *Moby Dick*, *The Call of the Wild*, *The Naked and the Dead*, Tom Paine's *The Rights of Man*, Dos Passos's *U.S.A.*, a playscript of David Rabe's *Streamers*."

He's talked of having a woman play the prince..."



George Rose menaced by Kevin Kline and other pirates of *Penzance*; and René Clemente leading the finale of *A Chorus Line*.

From his desk drawer, Papp pulled a rough draft of a letter expressing his views on Vietnam, intended for John Holdridge, the assistant secretary of state for East Asia and the Pacific. Papp read it with gusto; he was demanding a program of cultural exchange, at the very least. Papp had spent days lining up Zubin Mehta as well as the Boston Symphony, negotiating with them to book a Vietnamese pianist, Dang Thai Son, who had won the Chopin Competition. The State Department reaction: absolutely not. Its policy is no exchange of any sort. "Do you think a five-foot-high concert pianist is going to be a threat?," Papp had yelled at a deskman at State.

For Papp, this kind of activity was more interesting than sitting in on rehearsals of *Don Juan*. A meeting with the Vietnamese ambassador to the U.N. had been planned. The ambassador had told Papp she wanted to be briefed on his trip. The *Washington Post* had asked him to write a travel piece. He was already outlining it. More time had been spent trying to figure out a way to send pencils and *Chorus Line* T-shirts to Hanoi for the children—no simple task. A dozen bureaucrats were involved. All were discouraging. Papp was determined to get the T-shirts in, perhaps through the Red Cross. The point of all this was that he was feeling good again, *maximizing*, feeling good enough to say later, "I wouldn't mind being called upon by the government to do something of a cultural nature. For example, if the United States government appointed me to be cultural ambassador-at-large, I would be interested." He described his diplomatic session with the Vietnamese ambassador: "The ambassador said to me, 'We Vietnamese are

patient and hopeful.' And I said to her, 'Madam Ambassador, we Americans are impatient. But we are hopeful.'"

HIS BORDERS ARE LARGER now, far larger than the confines of Lafayette Street and his Public Theater, and certainly larger than they were when he was Joseph Papirofsky, growing up in the Williamsburg section of Brooklyn. Shakespeare had been his way out of Williamsburg, his ticket to a larger world. In his family of Orthodox Jews, Papp was attracted to the epic style, the polished tones, the grand oratory of the Elizabethans. Even now when he tours rough parts of Brooklyn, Papp imagines he hears black street kids chanting, "Wherefore art thou Romeo?" and that brings back his own Brooklyn childhood and his junior-high-school days, when he first read *Julius Caesar*. He was astonished by it, so astonished that "I learned one of Mark Antony's speeches. Then I went into Manhattan to a place on 14th Street that made recorded discs, and I recorded myself reading it with Stravinsky's *Firebird Suite* in the background—"But yesterday the word of Caesar might have stood against the world.' That was the speech."

Shakespeare, Papp says, "was tied into a lot of things. One of the records I had when I was a kid was of John Charles Thomas, a great operatic baritone with extraordinary diction. I loved the sound of the English language because we only spoke Yiddish at home. To have a guy get up like Mark Antony and talk to a crowd and have him change their minds... that was very persuasive."

After high school, Papp went into the navy. When he got out, in 1946, he stud-

ied acting and directing at the Actors' Lab, in Los Angeles, on the G.I. Bill. "It was there I first realized I could analyze a play," he said recently. "I had learned from Shakespeare." His first effort was the adaptation of a novel entitled, appropriately enough, *All You Need Is One Good Break*, by Arnold Manoff, Lee Grant's late husband. Somehow his adaptation made it to Broadway—where it failed. Back in New York in the 1950s, Papp went to work at CBS as a stage manager. It was there that he shortened his name to Papp, so it would have fewer vowels. And it was in New York that the Shakespeare Festival began, in a converted church on East 6th Street. Papp had persuaded the minister that his church resembled the Globe.

An early image: Joe Papp on his hands and knees nailing in rows of seats he had salvaged from an uptown movie house, oblivious to the fact that he was trying to pound nails into a concrete floor. All along, he wanted his own theater, and every time he'd met resistance he just pounded harder, often at the expense of his personal life. By the mid-fifties, he had married three times. His children from each marriage had hardly ever met.

Mike Nichols says most art is revenge. For Papp, it's more complicated: Getting even is a by-product of his endless confrontations. He first hit the New York papers in a big way when he took on Robert Moses over staging Shakespeare in Central Park. In 1958, the House Committee on Un-American Activities had called Papp in to testify, and he had taken the Fifth Amendment. CBS fired him, and reinstated him only after a brutal arbitration meeting. Robert Moses tried to use Papp's politics against him. It didn't work, and Papp wound up

"...Ahead is a trip to Japan, a fight with Koch..."

with the funding to build the Delacorte Theater in Central Park.

The later years brought more fights with the powerful, most often over raising money for the Public Theater. Then there was the cancellation by CBS of his presentation of David Rabe's anti-war drama, *Sticks and Bones*. Papp called CBS "cowards" and was in the national headlines for days. Gail Merrifield, Papp's assistant at the time, says, "That was the moment I knew it was time for us to subscribe to a clipping service. Bags of mail started flooding in."

Those were the glory days, Papp against the world, fueled by injustice, the momentum of the times sweeping him and the Public Theater along. By any standard, a nice close for Act I.

Act II: The Public Theater is rich. Joe Papp is lionized; he wins Tonys and goes to the White House. His Shakespeare Festival earns \$4 million a year from *A Chorus Line* and *The Pirates of Penzance*. But underneath the triumphs—in proper Act II fashion—the cracks begin to show. His longtime marriage to Peggy Bennon, a therapist at the Ackerman Institute, breaks up. Papp marries for the fourth time, the former assistant Gail Merrifield, who was with the festival since its early days. And he becomes expansionist, taking over the Beaumont Theater, at Lincoln Center, and failing to turn it into a viable force. He seems out of place uptown, even on opening night: It is his first production, *Boom Boom Room*, and Joe Papp spends twenty minutes marveling at the carpeting and the lighting. "It was as if he was still a kid in Brooklyn, railing against overhead lights," a friend remembers. "He couldn't get over it all, how everything was lit with indirect lighting and lamps."

His old friendships begin to break up. His star writers and directors move on, among them David Rabe, A. J. Antoon, Andrei Serban, Anne Burr, Jason Miller, Dennis Reardon. As Act II closes, Papp seems to be turning inward, flailing. Ahead will be his Talmudic-study classes, his radio singing career, the cultural-diplomatic safaris to Moscow, Israel, Vietnam.

So, the third act becomes suitably complicated. Papp is no longer the underdog with fist perpetually in the air. Now he is the boss, the alien, the man capable of small and profound cruelties. Like firing Maria Tucci from *The Art of Dining* between an afternoon and an evening performance and expecting her to go on that night as if nothing were wrong. Or the time he severed a 30-year relationship with Bernard Gersten because Gersten wanted to produce Michael Bennett's *Ballroom* and Papp did not. ("That was the biggest trauma of my

life," Gersten says.) Or when he wandered into the first rehearsal directed by a woman at the Public Theater and said, "Okay. You say you can direct, let's see you direct. I want to see how a woman does it."

WITH SUCCESS COMES less time to nurture the artists in his theater. Less patience, perhaps. But as his original artists have disappeared, Papp has replaced them with others: Elizabeth Swados, Wilford Leach, Richard Foreman, James Lapine, Wallace Shawn. His theater endures despite all the quarrels, public and private. Papp's friends and former associates talk about the conflict in his personality. They have a hard time figuring him out. Theories abound. And descriptions. They say he is "elusive" or "dehumanized" or "in search of himself." Many feel betrayed. "It would be one thing if Papp were a Broadway producer, a businessman, and you knew what to expect," David Rabe says. "But you don't. It's like a conflict between his creative side and his business side." Even now there is still surprise when Papp takes over shows, hires, fires, rants, and carries on with the élan of an old-time movie-studio head.

"He plays on vulnerabilities," one of his directors says. "He has certain tactics. One is 'We're all in this together.' That's just before he threatens to close your show. Joe never approaches you as a businessman would. It's possible that Alex Cohen understands himself better than Joe does."

The nurturer of talent can suddenly turn and become brutal. He bullies. "I was constantly screamed at," says a director, "If you don't fire that actress, you're out, you're out, you're out." Bernard Gersten says, "When we were young, Joe used to get drunk and sing songs. I think his gentle Irish nature has been driven out by his Jewish cabalistic side. He's become very serious." The naïve in Joe Papp's company remain unable to understand that a man who can run an institution like the Public Theater can move as comfortably in the world of the *Nederlanders* as he does in the world of the *Mabou Mines*—that he can be a theatrical Huey Long.

"Some people don't look at me as a nurturer," Joe Papp says. "Wilford Leach doesn't, and neither does JoAnne Akalaitis. There are some people who are mature. When artists are very young, they expect to be taken care of. They think I'm like their father. Which means that they want everything from you and they don't want to give anything back."

Papp admits to a conflict. He says he

prefers his "creative" side but is comfortable being boss, because, "well, that's the price you pay." Shakespeare could have described it, and, in *Hamlet*, did: To be or not to be. The nurturer or the S.O.B. The ally or the hatchet man. Papp is obsessed by *Hamlet*. Its themes swirl around him. Revenge, conflict, the convoluted relationship of father and son. Papp has always returned to *Hamlets* of various kinds. There have been black *Hamlets* and naked *Hamlets*—"That one was out of my father's death; it was unconscious at the time." (Papp's father died early in Act I.) Lately, Papp has talked of producing *Hamlet* with a woman playing the prince. "What if a young child was brought up from birth and treated like a boy. Think of the relationships ... *Hamlet* and *Ophelia* ... *Hamlet* and *Horatio*! At one point I thought of *Hamlet* as hermaphroditic, but that's a little weird."

PERHAPS ACT III SHOULD BE subtitled "Joe Papp Goes On." Ahead of him is a new season, more plans, a trip to Japan. There will be more fights too. Right now, he's tangling with Mayor Koch. "The mayor is angry with me because I led the fights at the Morosco Theater," Papp says. "He's trying to cut my budget in the park by 85 percent." Papp has been shooting off letters to Koch's office. Koch's office has responded: The Shakespeare Festival budget is being cut because of the Public Theater's "fiscal strength." Papp got off the next shot. He called the mayor's response "bureaucratic gobbledegook." He complained of the unfair treatment. If we're to be slashed, why not the Met? Papp reasoned that they have a lot more money at Lincoln Center than he does on Lafayette Street. His letter was explicit: "Now, there is something rotten in the City when such one-sided victimization is being practiced. If it is not deliberate and punitive, it must be downright stupid and counterproductive reasoning. I would like to believe it is the latter, and trust that some clear-headed people [will] get together and correct this embarrassing situation."

For a moment, as he waves this document around his office, Joe Papp looks almost young again. He picks up a pile of manuscript papers from his desk. "This is the first twenty pages I've written about my trip to Vietnam," he says. "It's a new departure for me, this writing, some of the best work I've ever done." There is a pause. "I've already done 5,000 words, and so far I'm just approaching Hanoi, crossing over the Flying Dragon Bridge. ... I'm not even half-done."

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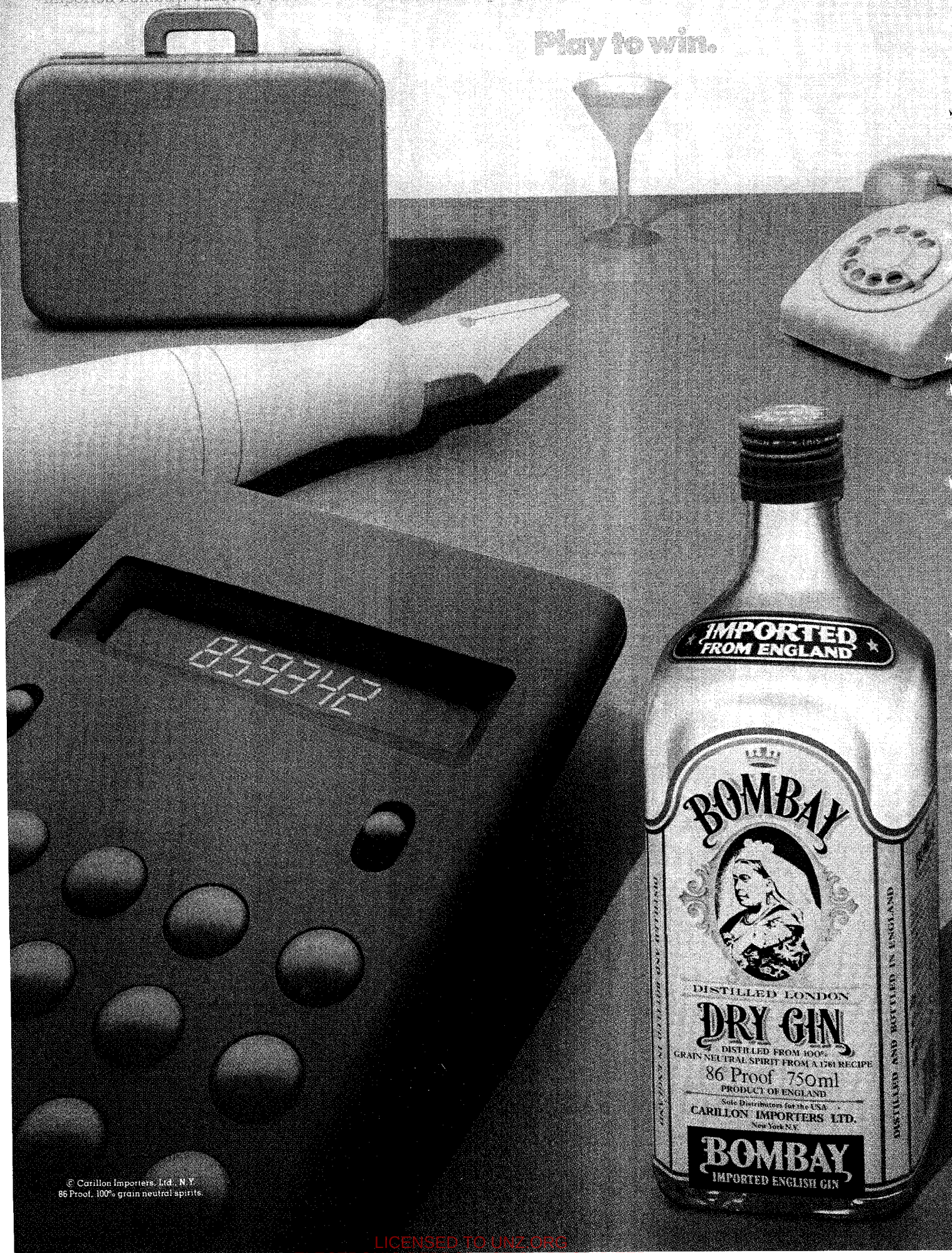
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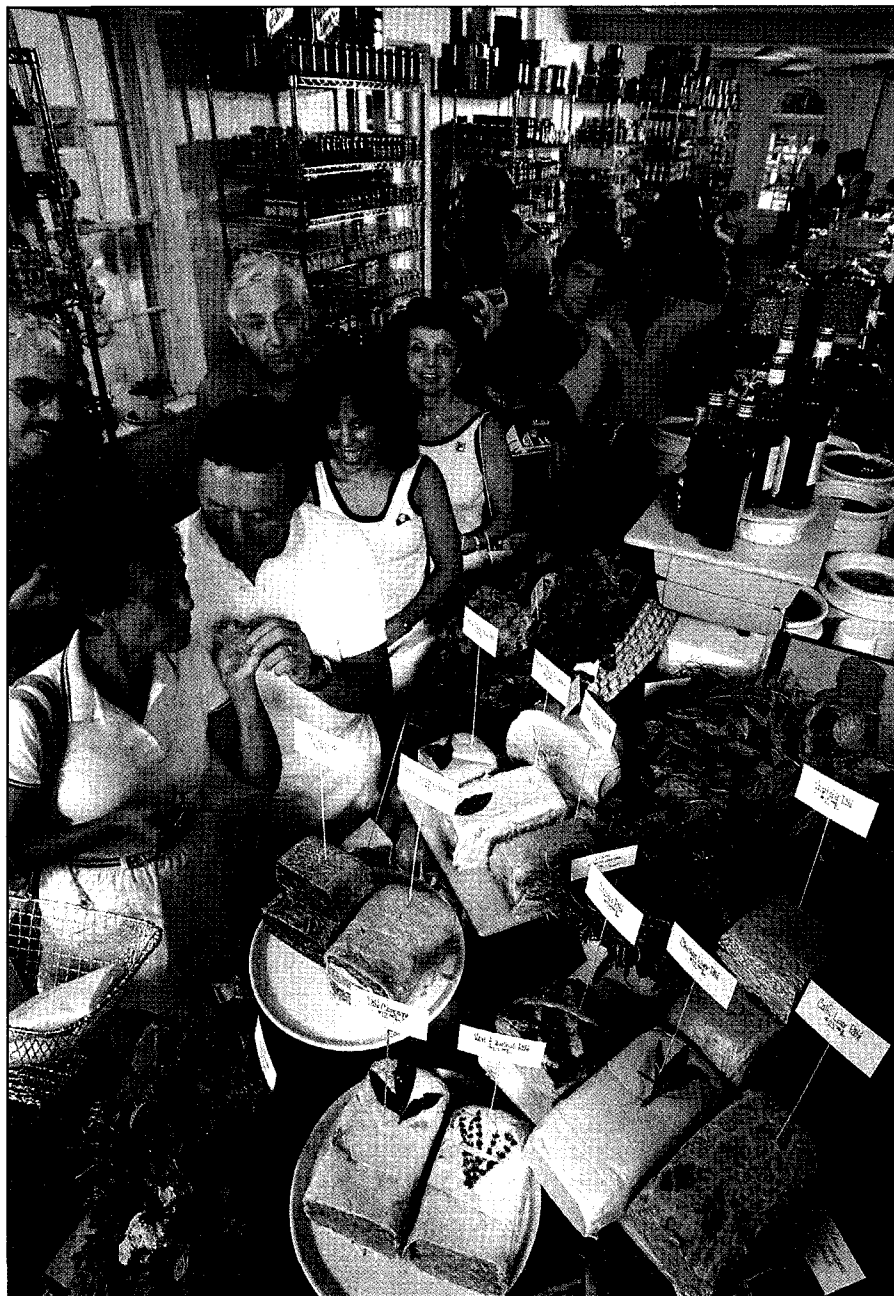
By Richard West

BY LATE FRIDAY AFTERNOON, the search for the perfect weekend house gift had intensified inside Dean & DeLuca in East Hampton. Customers still dressed like the Brooks catalogue in seersucker suits, or already changed into their Filas, tried to decide. The classic Gorgonzola or the sweeter dolcelatte? Thirty-dollar-a-pound fresh morels or \$18 fresh chanterelle mushrooms? "We've got to get them *something*" was whispered like a password, this in a store with 150 mustards, over 100 cheeses, 50 vinegars, and 32 Paul Corcellet jams.

Manager Dorothy Bates prowled the aisles, engaged in jam-cheese-water-biscuit-and-vinegar counseling. Biscuits. Jacob's or Carr's? Jam. Mango-fruit or Clementine, that exotic orange named for a French missionary? Bottled water. Saratoga natural or Saratoga Vichy? The natural was 10 cents less. Done. A couple agonized, their will to decide petrified. Eduardo's, De Cecco, or fresh pasta? "Eduardo's, if you want the pasta and sauce to be two different tastes," Bates explained. "Fresh absorbs the sauce and gives you only one taste."

Across the room, the actor Peter Boyle stood by the mustards, nuzzling a gurgling baby, oblivious to stares, while his wife joined the hunt. Some seekers were obviously rich, like the sport who peeled off \$120 for a four-ounce tin of Beluga caviar as if it had been cab fare. But most were the usual well-fed, designer-labeled Hampton habitués who appreciated good food and the swellegant-elegant, thrill-of-first-nighting atmosphere of the place.

Movie stars. Exotic French cheeses seen only in Jean Gabin movies. Let-them-eat-brioche prices. Bottled water from countries where only fifth-generation families drink water from the



The joy of looking: Sizing up the pâtés and cheeses at Dean & DeLuca.



Embarrassment of riches: What's a summer without imported water...

tap. Here at Dean & DeLuca's remarkable store, conspicuous consumption had been coaxed to a high sheen rarely seen outside Beverly Hills.

Listen to the unceasing, sensitive Vivaldi; read the price signs written in calligraphy; nibble the only naturally blue bleu cheese, thanks to Jura Mountain caves; stand chagrined when the meat slicers, who look like Vassar art-history majors, with their fine, wrap-around, rabbit Kennedy teeth, answer your naïve questions with disdainful kindness. No one minded the lack of services: no deliveries, cash only—that's the way it's done, isn't it? That's even the way it's done on sooty old Prince Street, the humble birthplace of this *haut* deli.

The excellence extended not only to the high-rent grub. You walked through the front door and right away you saw the buffed and polished produce in fancy wicker baskets. Gleaming green beans, artichokes, potatoes. Asparagus that looked more like a way of life than a vegetable. Thirty-five-cent limes. No matter that across the street the A&P's were 23 cents cheaper; you didn't trust them after seeing D&D's *Citrus aurantifolia*.

SOME LONGTIME HAMPTON FOLK and resident experts, those food fanatics who knew things like the name of male-sturgeon roe ("milt"), insisted that Loaves & Fishes, in Sagaponack, carried better products, even though it no longer was owned by Devon Fredericks, daughter of East Hampton's reigning queen of real estate. These critics sniffed and pointed out that Loaves didn't carry anything like D&D's tacky \$20 "Jake's Cake, gilded with 24-karat gold."

Meanwhile, plenty of 24-karat gold

kept arriving at Dean & DeLuca to stock up before the 7 P.M. closing time. Manager Bates once again patiently explained the mysteries of Gruyère and why the Provençal strawberry jam wasn't as sweet as the English, then plugged her favorite, the French wild strawberry, the fraise des bois. An art-history-major-look-alike clerk discussed berries. It was a safe bet she didn't know that extra-large blackberries were called "sheep's tits" in upstate New York.

Amidst all this commerce, a young woman dressed in tennis whites stood in front of the chrome *étagère* studying with unslaked curiosity some of the 50 vinegars. Her tanned, smooth arms brought to mind a well-licked Häagen-Dazs coffee-ice-cream cone. The man beside her fidgeted and complained. Clearly, he had a lapsed attitude regarding vinegar. Two were plenty, he said. What about the A&P vinegars? It's not a moral commitment we're making, you know, just a salad. Wrong this time, John.

"Listen, John," she said, quickly turning to him. "No matter what you think, I am *not* a bad person just because I want a different vinaigrette every night. Can't you just go for it?"

Guilt-free vinaigrettes! There you had it, a Southern California notion of Nirvana and its attendant permissive commandment. Today, a raspberry vinegar, tomorrow a balsamic, tarragon the day after. Achieve inner calm with Brie! Here at Dean & DeLuca was West Coast pâté therapy firmly ensconced in a village founded 333 years ago.

The first step on the long journey toward East Coast vinaigrette bliss began many years ago in New York City's ethnic neighborhoods. Dean & DeLuca's ancestors were the Italian specialty stores that sold salads, olives,

sausages, and antipastos, and the classic Jewish appetizer shops like Russ & Daughters and Murray's Sturgeon Shop, both still in business. As a small boy, Giorgio DeLuca visited many of these shops with his father, a food importer for more than 30 years.

Macy's, Altman's, and Bloomingdale's opened specialty-food sections in the fifties and sixties, introducing imported jams, teas, coffees, fancy canned sauces, vegetables, and fruits. In the seventies, "fresh" became a battle cry, and customers demanded only coffee beans ground in front of them and pasta cut before their eyes, even though the important roasting and noodle preparation had occurred elsewhere.

NOTHING HAS CONTRIBUTED more to the success of Dean & DeLuca's two stores than opening at precisely the right moment in the social history of both SoHo and East Hampton. When Joel Dean and Giorgio DeLuca opened on Prince Street, in September 1977, SoHo was no longer emptier than a church on Tuesday night. The leading-edge crowds that flocked to the revived neighborhood's new art galleries, boutiques, and restaurants quickly fell in love with this new temple of gourmandise.

Two years after the SoHo store opened, Craig Claiborne wrote that Dean & DeLuca was "a legend in its own time... by far the most 'venerable' food market in the United States," comparing it to Fauchon of Paris (1886), Harrods of London (1894), and Dallmayr's of Munich (late 1600s). No one has ever



... 150 different kinds of mustard...

“...‘No matter what you think,’ she said, ‘I am *not* a bad person for wanting a different vinaigrette every night’...”

said Dean & DeLuca's idea of fancy was just a highway stripe of Cheez Whiz stretched across broccoli.

If 20 or 30 years ago you were an East Hampton summer-weekend traveler who cared about food, you loaded up at a place like Balducci's before leaving town, pawed through produce at the Amagansett farmers' market, or shopped at Herbert's, in Southampton. Failing that, there was eating out at the Hedges, in East Hampton, when owner Henri Soulé brought a cooking crew out from Le Pavillon. Mostly it was living off the locally grown wonders: huge strawberries; “sugar and honey” corn, with its mixed yellow and white kernels; and yard eggs or chickens killed while you waited at Iacono's, on Long Lane.

When Dean & DeLuca opened on Newtown Lane, in the spring of 1979, once again it was at the right place with the right stuff. East Hampton was well on the way to surrendering to the siege of chic. Armed with checkbooks and proudly wearing designer trademarks like campaign ribbons, the Gucci'd, Louis'd, and 'gatored forces overcame the forces of the old families—the Gardiners, Millers, and Bennetts.

In Mercedes diesel station wagons, Volvos, and Jaguars, they rolled past the Town Pond, the South End Cemetery, the Village Green, and Liberty flagpole in search of status on Georgica Road, Further and Lily Pond Lanes, but usually settled for condos and more egalitarian places on the west side of town, near but still on the right side of the railroad tracks, far away from the coveted beach.

Some settled in out at the 132-acre, all-bermed, partially buried, cedar-shingled, no-chain-link-only-wire-on-wood-frame-fenced Dune Alpin Farm co-op development. Perhaps the three-bedroom in Cluster 6 with Jacuzzi and bidet in the master bath for \$270,480, not minding at all the \$20,400 annual maintenance fee (hey, 90 percent is tax-deductible)—perfect headquarters before hitting Main Beach, then scouring the countryside for imported provolone.

THREE THINGS HAPPENED TO make East Hampton what it is today,” said Stan Harte Jr., the developer of Dune Alpin Farm, who's lived in the area all his life. “The mid-1970s gas shortage made weekend trips of more than 100



... and a vinegar for every day of the season?

miles a real problem. We are 105 miles from New York City. Then, other beach areas like Fire Island ran out of room, became too crowded. And East Hampton became chic, a status center. Westhampton is Seventh Avenue or worse; Southampton is stuffy Park Avenue in the Seventies; we are Beekman and Sutton Place.” Tax all gold chains! Outlaw spats! Expunge any-Hampton-but-East eyesores!

Although these nouveau newcomers became Dean & DeLuca's most natural and faithful constituents, they were not alone in finding the place necessary. Many of the royal bleu cheeses—the Stiltons and Gorgonzolas of the Hamptons—took the store to heart and clasped the \$18 apricot-smelling chanterelle mushrooms to their breasts, or found comfort in \$12 wild rice, gathered by Indians in canoes (oh heaven!) from the Chippewa White Earth Reservation, in northern Minnesota. Not to mention the pumpkin tortelloni and walnut sauce. Out in the East End, where going shopping can mean hitting the Woolco in Bridgehampton, Dean & DeLuca was deliverance. And soon became very *comme il faut*.

THAT WAS EVIDENT AT Anastassios and Elizabeth Fondaras's Saturday-afternoon-before-Bastille Day party. The shocker was not Lauren Bacall cutting into Sydney Gruson like a buzz saw, telling him his newspaper, the *New York Times*, didn't support theater, actors, Broadway, or anything to do with the stage unless it bore the name Wells Fargo. That was only amusing. But no Dean & DeLuca hors d'oeuvre? What the hell was this, these bowls of peanuts and Pepperidge Farm Goldfish?

Here they all were on Further Lane on Liz and Tassos's property, which drops down to dunes and the Atlantic, a putting distance from the august Maidstone Club, taking in the richness of it all, the blooming privet and giant geranium trees, the hissing surf, the Franco-American flags and the Parisian street signs, and the posh neighborhood's delicious stillness that was like the midafternoon lull in an elegant hotel restaurant, when these bowls passed by.

Bright guys like Irwin Shaw and Joseph Heller, Charles Adams and Budd Schulberg and Brendan Gill sipped, and lobbed quips back and forth. But instead of Dean & DeLuca's \$25 quail-and-black-truffle pâté, or the \$14 sun-dried tomatoes with a fresh basil leaf, here came peanuts and fish crackers the color of truck-stop French.

My God, was the economy in such bad shape that first-cabin travelers like Liz and Tassos were sacrificing D&D for the A&P? Not to worry, as they say out there, where the slack time of day is all day, where people take tennis lessons for a living.

“I simply didn't want to overfeed my guests before serving the substantial chicken-curry dish and fresh pappadom bread—from Dean & DeLuca, by the way—that Raj, our Indian cook for the summer, had prepared,” explained Liz Fondaras, the ringmistress at eight or nine previous Bastille Day parties. One imagined sighs of relief all over East Hampton.

“How did we make it before that marvelous store?,” Liz continued. “I can't go a weekend without a visit. I love the cold things, their herring in cream sauce. And the red caviar. It's not as salty as the other. We had it last Easter. Got to have eggs on Easter, you know.”

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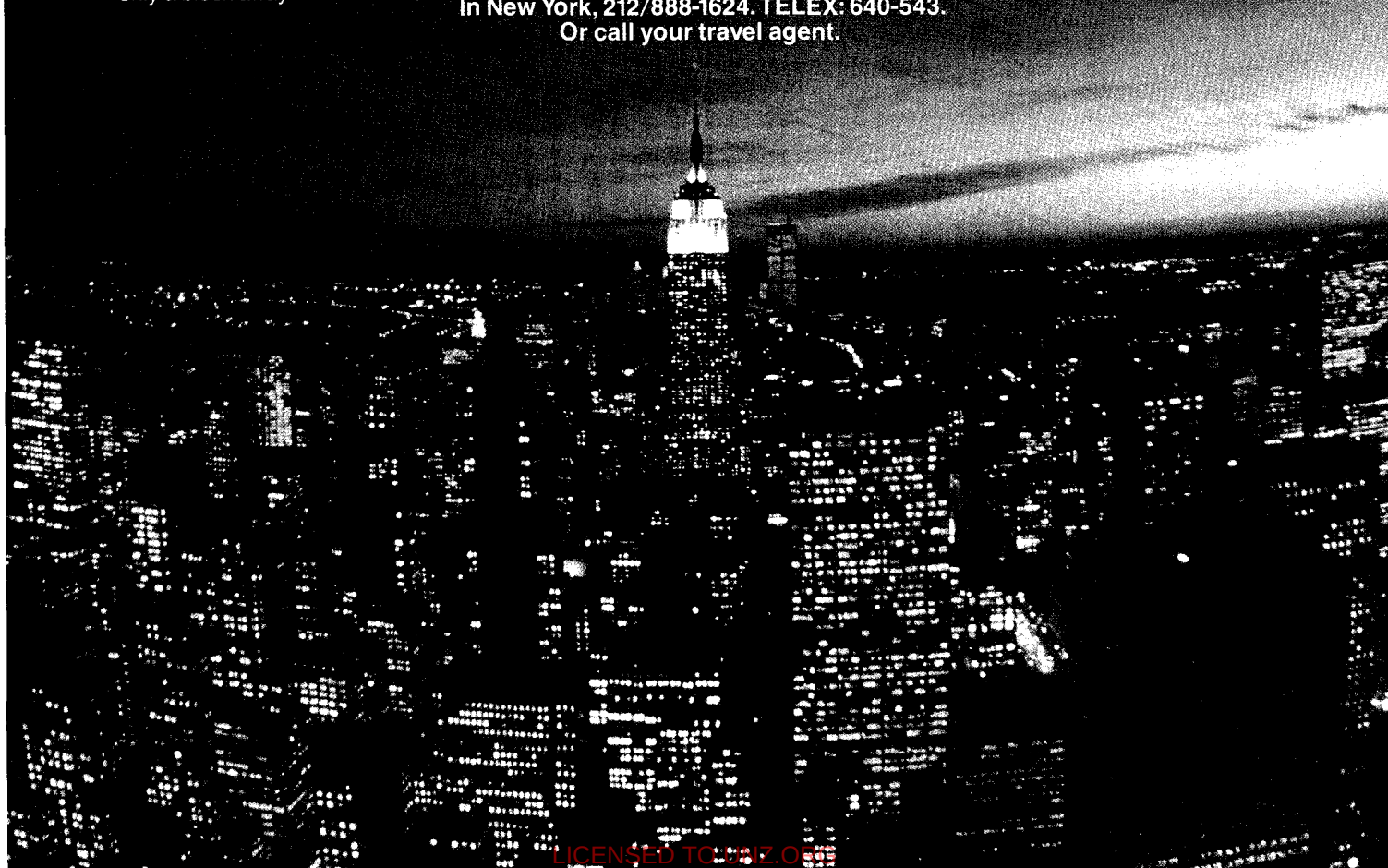
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Health/Christopher Norwood

THE SUBWAY SYNDROME

“...An actual sickness can afflict mass-transit users. They get cold sweats, nausea, and heart palpitations. Some pass out...”

“THE SUBWAYS MAKE ME SICK” IS A phrase uttered so often by New Yorkers that the notion of a real subway illness seems almost redundant. Yet there is an actual sickness that afflicts mass-transit users, sending them to the city’s emergency rooms every day. It has never been written up in the standard medical literature, has no generally accepted name and little public recognition, and is routinely misdiagnosed by baffled doctors.

“What happens is that people become dizzy and nauseous; they get cold sweats, feel faint, and have heart palpitations. Some pass out,” explains Dr. Diane Sixsmith, director of emergency medicine at New York Infirmity-Beekman Downtown Hospital. “We call it subway syndrome, or syncope, meaning a sudden temporary drop in blood pressure that leads to pallor, coldness of the skin, and partial or complete unconsciousness.”

Because Beekman is the first hospital on the horizon for thousands of commuters who have been suffering underground in long PATH, I.R.T., and IND tunnels, Dr. Sixsmith is particularly familiar with the ailment. “For us here, it’s a daily occurrence, but hospitals not near subways probably don’t see any cases. When the new medical residents come in, I have to be quite careful to tell them about it. At first, they are perplexed by the number of cases coming in from the subway, and they wonder what’s really wrong.”

What’s wrong is that overcrowding leaves people wedged in place with blood accumulating in their feet, leading to faintness. Since many commuters scurry out in the morning without eating breakfast, they may have low blood sugar, which can also cause sudden dizziness. Added to these physical factors are the stress and anxiety caused by crowding and confinement, as well as those caused by fear of mechanical breakdown, fire, and crime. The claustrophobia and dread combine to push people from unease to panic: Men often believe that they are having heart attacks (over half of the calls to the Transit Police Emergency Medical Rescue Units concern such “attacks”); women tend to believe “something dreadful” has occurred, and become hysterical.

Certain population groups seem more



Crush load: I.R.T. riders have less space than advised for transporting a 150-pound animal.

prone to subway syndrome than others: pregnant women, who suffer more from standing for long periods of time; young women, who tend to rush out of the house without eating breakfast; and business executives, who, according to a Port Authority Police officer and close observer of the Wall Street rush, “stay out late on expense-account evenings and plunge back into work the next morning without proper sleep.”

Not long ago, John Middleton, who commutes from New Jersey on the PATH train, developed a typical case of subway syndrome. Middleton, a tall, well-spoken vice-president of Discount Corporation, a firm that deals in U.S.-government bonds, pulled a muscle while heaving his suitcase onto the train. He found himself being inexplicably bothered by this small muscle pull. The train was crowded, and Middleton was forced to stand, “packed in and feeling sicker as the train proceeded through the Hudson River tunnel.” By the time it reached the World Trade Center station, Middleton was experiencing chest pains and wondering if he was having a heart attack. He headed for Beekman Downtown, where his fears were soothed by a negative electrocardiogram, his blood pres-

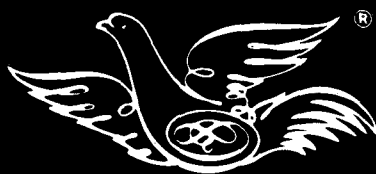
sure was taken, and he rested for a while. In analyzing his acute reaction to a muscle pull that he would have hardly noticed under other circumstances, Middleton said, “You can get really panicked by the prospect of fainting on the subway. You feel totally trapped.”

Virtually all studies of crowds in transportation have been concerned with the proper conditions for transporting livestock and have been published in veterinary journals. But studies of people experiencing “ordinary” crowding in rooms show that stress and anxiety increase the most in the following situations: when both sexes are crowded together; when the crowd forms by more and more people being added to the space; and when individuals are so packed together that they cannot avoid interacting. Do these conditions sound familiar?

During the “crush loads” of rush hour, a New York subway rider who stands is normally left with about half the space that the United States Department of Agriculture has deemed necessary to transport a 150-pound animal. Noise levels are higher than on subway systems in other cities, and during the summer the temperatures in non-air-

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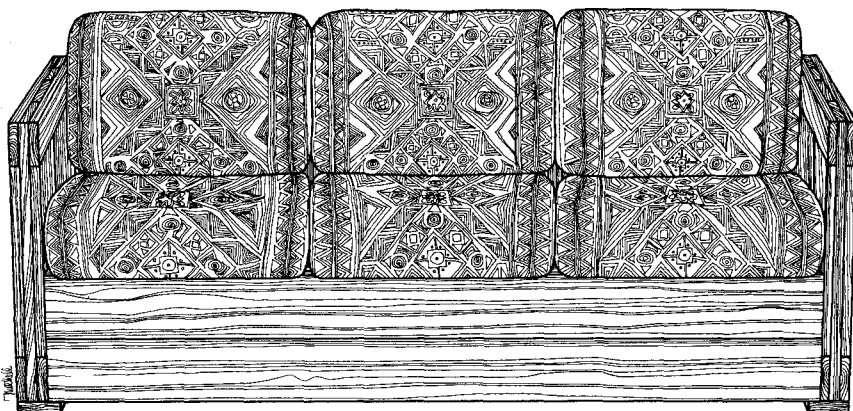
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conditioned cars can rise to over 100 degrees, greatly increasing passenger distress and the number of fainting cases.

In addition, the subway system, with its frequent breakdowns and delays, traps people not only underground but often underwater. This creates an intolerable mental situation for many people—"the box-within-a-box crushed feeling," in the phrase of one psychologist.

Is there anything that subway riders can do to avoid an attack of subway syndrome? Doctors universally agree that a good breakfast is the first line of defense for people who get anxious on their daily underground journeys. Dr. Sixsmith recommends "deep breathing and, if you have room, head rolling to release stress" at the first signs of shortness of breath and feelings of anxiety.

"Try loosening your clothes, and, if you can, stand up and down on your toes. This helps restore circulation," says Dr. Edmund Rothschild, director of community medicine and ambulatory care at Queens Hospital Center.

"Use anxiety-reducing techniques such as concentrating your thoughts in the present rather than on the possibility of something dreadful," advises Dr. Natalie Schor, clinical director of the St. Luke's-Roosevelt Hospital Center Phobia Program. One reassuring fact a passenger can keep in mind is that if he doesn't feel a dull, strong, viselike pain, he almost certainly is not in the throes of a heart attack.

If subway syndrome strikes, the thing not to do is to flee, no matter how abhorrent the idea of becoming ill underground. A fast run up a few flights of stairs is hardly a prescription for forestalling fainting, much less a heart attack. Getting off the train can make you feel better immediately, but "you don't want to get out at a station where there's no police officer unless you have someone you know personally to stay with you until medical help arrives," stresses Sergeant George Mitchell, of the Medical Rescue Unit. The best thing to do is to notify the conductor or motorman to radio ahead for assistance—and to stay on the train.

The two rescue units operated by the Transit Police can be radioed to meet ill subway passengers, and the PATH system has, in every station, passenger-assistance telephones that immediately connect to a communications agent who will send the help that is needed.

Minor first aid is all that most syndrome sufferers require—a dose of oxygen, rest, and, says one physician, "a good shaking" when hysterical. Severe illness is unusual. As one man waiting in an emergency room explained perceptively, "You feel so much better knowing you're just a nervous wreck."

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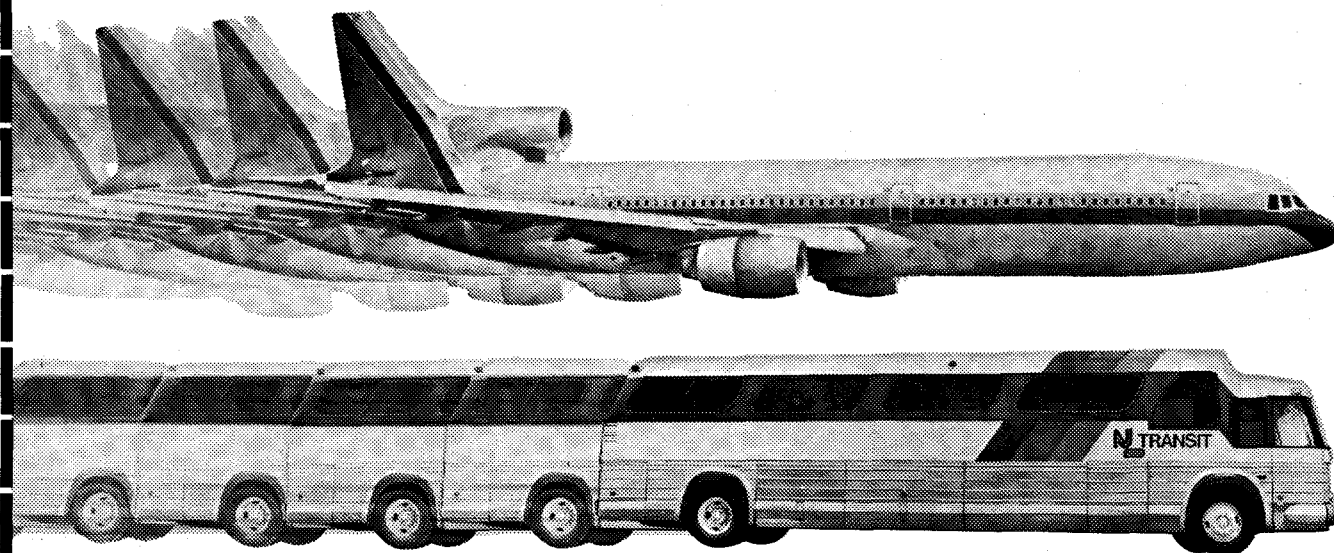
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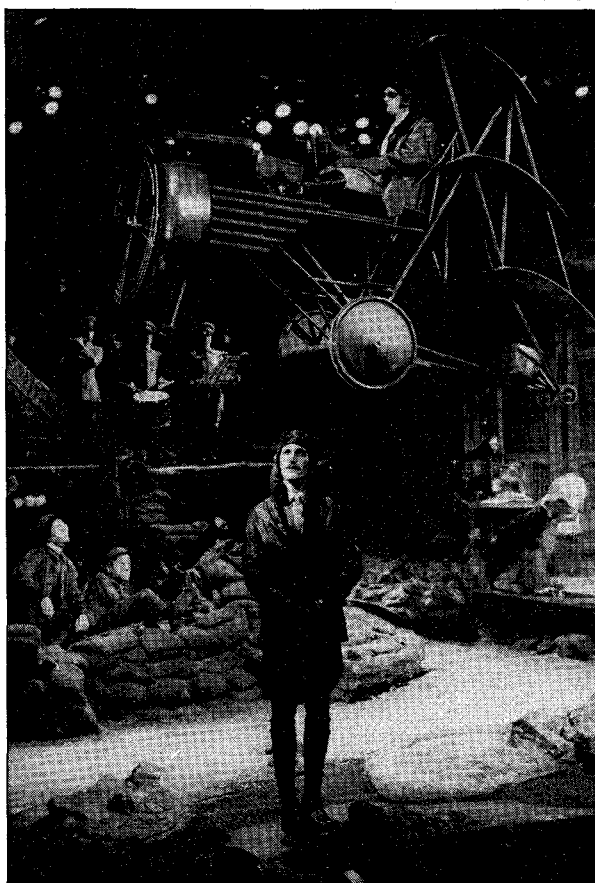
“... *Richthofen*, at the Public, is all attitudinizing and antics, a sophomoric pastiche that tells us nothing new ...”

DES MCANUFF CAN DIRECT, FROM WHICH it does not follow that he can write plays, tunes, and lyrics—as the sorry mess called *The Death of von Richthofen As Witnessed From Earth*, which the Public Theater has accorded what must be its most prodigally wasteful production to date, sadly attests. This is an amalgam of styles—music-hall, symbolist, comic, dramatic, musical-comedic, satirical, avant-garde, British-pantomimic (with all kinds of fancy gadgetry)—and the result is a perfectly tedious farrago that is, at times, visually breathtaking. I should be very happy to have the production by itself; unfortunately, there comes with it nigh on three hours of play.

The stage is divided into several acting areas, one behind a scrim and another atop a rising platform. People come flying through the air, sometimes in planes or balloons, sometimes in stylized free fall. Others float upward. There are also old- and new-style bicycles (for no very good reason), and actors rising from a diversity of holes: some of them trenches, some graves, and some in the author's head. There are sumptuous special effects: bombs bursting on land or in the air, fog and thunder and lightning and rain, convincing sounds of battle, even a mule playing the piano on a high platform. But what is it all about?

It is, partly, the story of Baron von Richthofen and of the two no-account Tommies who, almost by accident, manage to gun him down. It is also the tale of some other German officers (one of them Goering), and of one bewhiskered corporal who, to nobody's surprise, turns out to be you know who. There are also three obnoxiously ubiquitous females who may be the Fates (or anything else you want them to symbolize), and a couple of dead men, one of whom has the nasty habit of predicting the past. For this is a play full of that cheap and contemptible hindsight posturing as foresight, whereby characters from the past predict or in some way prefigure the future—by now also, safely, the past—thus demonstrating the author's marvelous ability to turn a rear-view mirror into a crystal ball.

And there are songs, in every conceivable style, of various periods, sometimes dragged in out of nowhere, e.g.,



Varsity drag: Des McAnuff's look at World War I.

the one in which Richthofen recalls being taken, as a boy, to see Sarah Bernhardt perform, and several music-hall pastiches. Here and there a passable phrase, musical or verbal, pops up, only to be buried presently under the usual sludge. That these songs are sung in unusual locations—say, in midair or in sundry recesses—does not improve their quality. Though an invisible orchestra plays nicely and Michael Starobin's orchestrations are spirited and idiosyncratic, there is no real music for them to sink their teeth into.

What does McAnuff tell us? Nothing, I am afraid; at least nothing worth saying, nothing that hasn't been said before and better. There are bits of *Oh! What a Lovely War* here, of *Billy Bishop Goes to War* (hardly a show worth scavenging from), and, more remotely, of *The Great Dictator* and *What Price Glory*? Some connection, as well as some distinction,

is being made between the Junker ideals and those of the future Nazis, but it is all the work of an extremely fuzzy, sophomoric, and uninteresting mind. Now and again a middling joke or somewhat better sight gag surfaces, then back to the varsity-show attitudinizing and antics.

Douglas W. Schmidt has designed an intricate, inventive, exciting set, and Richard Nelson's lighting pours further generous imagination onto it. Patricia McGourty's costumes are not far behind. The acting is uneven, though some of that is the material's fault. I liked best Jeffrey Jones and Robert Joy, followed closely by Mark Linn-Baker and Robert Westenberg. Bob Gunton's Goering reminds me too much of his Perón in *Evita*, and John Vickery's Richthofen of John Vickery. Yet these are professional pieces of work, as is the Wolfram

of Brent Barrett. But must all the Germans save Hitler be dyed blond? (Shades of those redheads in *Seven Brides for Seven Brothers*.) Still, McAnuff has directed with much verve and resourcefulness, although not enough to cover up three hours of emptiness.

IN MY OTHERWISE RECKLESS YOUTH, I somehow managed to miss the Broadway production of *High Button Shoes*; if its present revival at the Goodspeed Opera House is an accurate index, that youth was not entirely misspent. For, even making allowances for a much better mounting, this Jule Styne-Sammy Kahn-Stephen Longstreet musical has a scroungy book and a score that, despite a couple of near misses, lacks a single memorable song. In East Haddam, Connecticut, even in those scenes where etiolated chorus boys are not shaking their boaters at us, the smell of the

straw-hat circuit is, alas, unmistakable.

Dan Siretta has staged and choreographed, as he has so many Goodspeed musicals, with a pleasing competence full of the old-straw-hat tricks of an old pro who isn't getting any younger. I used to feel sorry for his having to work in such cramped space, but I realize now that he needs this constriction as an excuse: More of him would be less, since nostalgia is no substitute for invention. Contrariwise, James Leonard Joy's old-fashioned scenery and David Toser's patined costumes are delightful because they are rethinkings rather than mere hand-me-downs. And the musical side, as always here, is in capable hands.

As the master con man Harrison Floy, Ray de Mattis lacks any kind of distinction. Not that anyone could do much with things like this evocation of Russia: "There's Nicholas! There's Alexander's! There's Bloomingdale's!" As his sidekick in deviousness, John Remme opts for hangdog pathos, which is misplaced here. As the chief comedienne, the gifted Joy Franz tries to act also for several of the nonacting cast members, and overacts fearsomely. Lora Jeanne Martens is a sweet but forgettable ingenue, Keith Ryan a cute but expendable juvenile. Tammy Silva is a substandard soubrette, and William Marks makes the dubious calling of child actor even more so.

And then there are those same old chorus boys and girls, who all appear to have been aged in the wood of the Goodspeed Opera House and are very hard to tell from the woodwork. Maybe they could crawl back into it.

IN 1975, THE HIGHLY TALENTED BUT EC-centric German director Hans Jürgen Syberberg made a fascinating though overlong documentary about Winifred Wagner, that strange creature encompassing extremes of good and evil, magnificence and madness. Without a word of acknowledgment in the program, two insolent fellows, Elliot Tiber and André Ernotte (responsible for, among other things, *High Street*, not so much a movie as a dispenser of phony pathos and phonier uplift), have plundered this documentary, adding to it fictional contrivances of the utmost crudeness, dishonesty, pretension, and mindlessness.

Under the title *The Music Keeper*, it is ludicrously directed by Ernotte, and acted shabbily by Jan Miner and shamefully by Dennis Bacigalupi. Neither of them can pronounce a single German name or word correctly, or even incorrectly the same way twice. Miss Miner, moreover, enacts Richard Wagner's daughter-in-law, who spoke perfect German and English, in a barbarous accent compounded of Russian, Polish, Swedish, and Yiddish. Only bits of Wagner's music offer some respite. ■

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On Film/William Wolf

HEIRESS TO GREATNESS

"... 'What scared me most was my parents' passion for their work,' says Ingrid Bergman's actress daughter, Isabella..."



Rossellini: Echoes, and promise for the future.

ROBERTO ROSSELLINI WAS HER FATHER, Ingrid Bergman is her mother, and Martin Scorsese is her husband. Movies have been close to Isabella Rossellini all her life, but for years she never wanted to be part of them. Four years ago she finally succumbed and accepted a starring role in *The Meadow*, an Italian film not imported until this year. *The Meadow*, which had only a brief run, is nothing to get excited about as a film, but it is exciting for its revelation that the daughter of two movie greats holds the promise of carrying on the family tradition.

Rossellini's talent is still raw and needs development and channeling, but onscreen, as in person, the actress is radiant, her natural beauty and openness inescapably reminiscent of the young Ingrid Bergman. Her lustrous eyes, beautiful complexion, and lack of affectation evoke memories and comparisons. So does her voice, which echoes the rich texture of her mother's.

Before *The Meadow*, Rossellini's sole screen experience was a walk-on as a nurse in Vincente Minnelli's *A Matter of*

Time (1976), which starred her mother. She concedes that her reluctance to become more involved in acting had something to do with having a star for a mother and a major filmmaker for a father. "What scared me most," she explains, "was that my parents had an incredible passion for their work." She feared she could never muster such feeling for films.

It was the death of her father, with whom she had been very close, that led Rossellini to make *The Meadow*. He suffered a fatal heart attack in 1977, five days after returning to Rome from Cannes, where he had served on the festival jury that awarded top honors to *Padre Padrone*, directed by the brothers Paolo and Vittorio Taviani. "I was keeping my father company in Cannes," his daughter recalls. "He loved *Padre Padrone* and was very proud that a film made in 16-mm. for television had won at such an important festival. It was a victory for my father's ideas about what film should be. He was very involved in social problems and very much for low-budget cinema and reaching the largest number of people through television. I became very close to the Tavianis. They came to the funeral in Rome. They were really so much in love with my father and inspired by him, and when they asked me to be in *The Meadow*, it would have been really hard to say no."

The Meadow contains an homage to Rossellini's neglected 1947 film, *Germany Year Zero*, about the aftermath of World War II in Berlin. At first, Rossellini was concerned that having the character she plays watch a film made by her father might be too gimmicky. "But it worked out fine," she remarks. "Nobody in Italy complained about that or found it campy, although the film was very controversial because of the many references to the political situation." Ostensibly a tale about a young woman named Eugenia and two men who are in love with her, *The Meadow* engages themes of disillusionment.

Rossellini was frightened and uncer-

tain during the first days of shooting, which took place in Tuscany. "*The Meadow* was made in a village, and the people gathered to stare at me," she recalls. "The paparazzi came. I was very intimidated." But the experience of making the movie—and her success as a model—has boosted her self-confidence. "I can do anything—have any kind of a career I want," she says now.

Her options have been varied. In Italy she has done humorous reportage for television. In New York she became a feature reporter for R.A.I., the Italian radio and television system, sending back segments about unusual happenings in America. She also did celebrity interviews, which is how she met Scorsese. Then, two years ago, she began modeling for the agency Click. "People started calling and asking if I wanted to model, and little by little I became in demand," she says. "I had the cover of *Vogue* [in March]. Recently I've been working every day. People have said so many negative things about modeling—that it's alienating and boring. But it's fascinating—the photographers, the lighting. And it's relaxing, although not something I'd do for ten years. But then I don't have the age to do it for ten years. I'm 30. I don't know if as a model I'm supposed to say I'm 30."

Becoming a model would once have seemed impossible for Isabella Rossellini. At thirteen she was found to have a curvature of the spine and was subjected to agonizing treatments, complicated surgery, and long periods in neck-to-hip casts. Her mother, in her 1980 autobiography, *My Story* (written with Alan Burgess), describes how she watched Isabella on "a medieval torture rack" during one of three such sessions to ready her for surgery.

Nevertheless, Rossellini speaks of her childhood years in Rome as primarily happy ones, even though it was during that time that her parents were divorced. Afterward, she lived in a house next to her father's, looked after by a nanny. "Mother often came to see us [Isabella, her twin sister, Ingrid, and their brother, Roberto], and we visited her in France and Sweden. She had custody, but father was completely unable to live without us. They had married by the time Ingrid and I were born—the grand scandal was

with my brother." (The hostility of Hollywood toward her parents over their affair and out-of-wedlock child is something Isabella came to resent so much that for many years she didn't want to see Hollywood movies.)

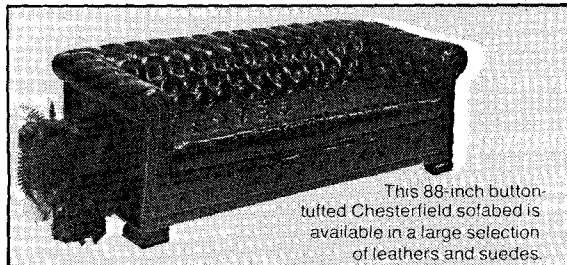
She speaks passionately of her parents' influence on her, citing her mother's "sense of fairness" as something she tries to emulate, adding, "I'm also enchanted—naturally as a daughter, but also as a model—by her way of talking and moving. She has incredible charm; she is so simple, direct, down-to-earth." Bergman, whose most recent film was the made-for-television *A Woman Called Golda*, now lives in London. "Her health is not good," Rossellini reports. "She's having chemotherapy. She's had cancer for seven years, and sometimes I wonder—I think maybe she didn't want to live much longer, but she's working hard taking care of herself."

Rossellini was particularly close to her father. "He is very present with me in terms of the direction he thought life should go," she says. "Morally he's a very strong figure for me. He had incredible understanding and tenderness which I haven't found in any other person." It's frustrating for her to meet young people who don't know her father's films—or, worse, who he was. Recently a teenager told Rossellini how sorry she was about the terrible way her father was killed and spit on. "I told her she was thinking of Mussolini," explains the daughter, noting that there has often been such confusion. "My father told me that in Hollywood Samuel Goldwyn always called him Mussolini. That's terrible for someone who was a symbol of anti-Fascist films in Italy."

Recently, Rossellini and Scorsese moved into a TriBeCa loft triplex. Could choosing to marry a director have anything to do with her adulation of her father? "I'm fascinated with bright men—that's the only thing they have in common," she says. "They're very different, and their films are very different." She does see a similarity in that Scorsese isn't any happier than her father would have been about her becoming an actress and a model. "It's jealousy," she says. "Fathers and husbands—they're alike in that respect." (Neither Rossellini nor Scorsese will comment on rumors of marital strains. Scorsese's press agent says, "Marty and Isabella are trying to work out their problems.")

Nonetheless, she credits Scorsese with broadening her outlook. "I was very rigid, very severe. I would never have been a model had I not met Marty. I used to feel you shouldn't relate to beauty, because you just create conflicts in people. But Marty helped loosen me up. Now I'm a model without guilt." She laughs exuberantly—and her laughter sounds exactly like her mother's.

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PITCHING ON THE COUCH

“...The Yankees are hurting, and Tommy John has been sent to the bull pen. A psychoanalyst has some ideas why...”

REGGIE JACKSON'S CURRENT SUPPORTING cast, the California Angels, completed its twelve-game schedule with the Yankees on the final Sunday in July. After the game, Jackson, one of the last to leave the visitors' clubhouse at Yankee Stadium, was exchanging farewells with a few of the sportswriters who chronicled his turbulent years in New York.

Since the Angels were leading the American League's Western Division, it seemed reasonable to add the wish that Jackson's team qualify for the post-season playoffs. The home-run hitter nodded, half-smiled. When the suggestion was made that it would be merely terrific if those playoffs came against the Yankees, the smile disappeared.

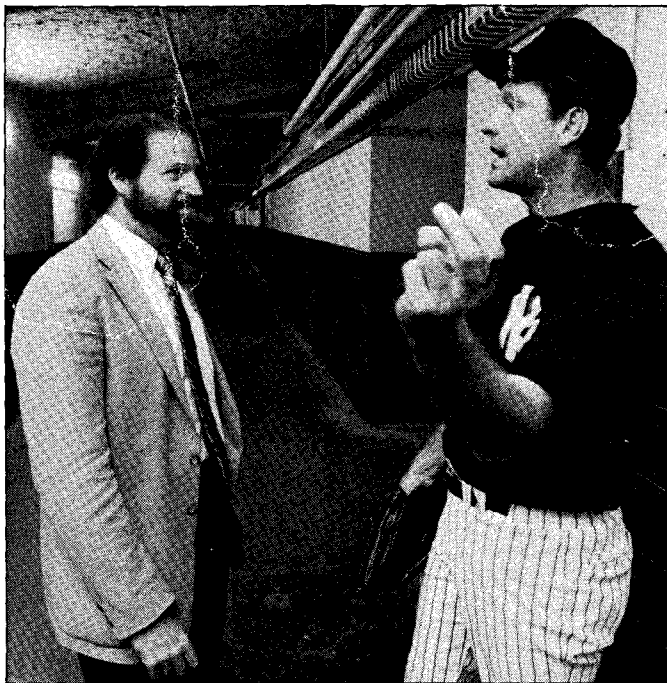
“Oh, no,” Jackson said, waving a hand, retreating to the showers, “let's go where it's normal.”

What's normal for the Yankees, of course, would be an animal house anywhere else. Their 1978 season produced a world championship and a best-seller, *The Bronx Zoo*. This year, with George the zoo keeper running a stick along the bars of every cage, the Yankees are champions of no one except the back-page-headline writers.

Which is why it seemed like a fine idea to put together Tommy John, the thinking man's pitcher, and Eric Margenau, a Manhattan psychoanalyst. Margenau is associated with A.R.A. Consultants, a research and training service for private business and governments. Thanks to a pioneering program on concentration training for athletes devised by Dr. Richard Lonetto, of Toronto, A.R.A. is making impressive strides in the area between the pitcher's ears and the strike zone.

John, who came to the Yankees in 1979 and was a twenty-game winner in his first two seasons, is struggling through his worst statistics in more than ten years. Last week he had six wins, eight losses, an earned-run average of 3.68, and a manager who kept muttering

about the bull pen and then finally put him there, if only temporarily. At 39, with seventeen seasons as a major-league starting pitcher, all the bull pen can offer John is stale conversation and chewing-tobacco stains. For those reasons, or, more likely, his own curiosity, John was agreeable to an exploratory discussion with the psychoanalyst.



Probing the 'trigger': Analyst Margenau with John.

The program, Margenau explained, begins with the discovery of a movement, or series of movements, that tells the athlete when he's on top of his game, when his mind and body are working in harmony. “A mental trigger” was the psychoanalyst's phrase. For example: the Dodgers' Fernando Valenzuela's rolling his eyes upward before he delivers a pitch.

John nodded. His trigger, he said, is a six-inch lateral move toward first base that's part of his pitching motion. “Last year, I was nice and smooth and deliberate,” he said. He watched a film of one of his games this season and discovered he was “a half-beat too fast,” completing the six-inch move too quickly. “And then you have to compensate,” John pointed out, “because once you start forward, your mind wants

you to throw the ball. Your personal computer tells you what you've got to do to get your arm in the position it's got to be in to throw. And if you're a micro-second off, if you're doing something to get your arm caught up to your body...”

Something will be missing at the other end. The fastball floats when it should be

sinking, the curveball isn't snapping, the slider disappoints. The batter begins to notice. Pretty soon, the manager is using the terms “John” and “bull pen” in the same sentence.

By charting physiological responses, Margenau said, “we can home in on what interferes with that triggering mechanism. And, invariably, what we find is that it's some kind of anxiety, whether it's the anxiety of throwing a specific pitch, or throwing to a specific spot, or throwing in a specific situation.”

John interrupted. “How about outside pressure, i.e., a manager, an owner?” the pitcher asked. “I know I've always felt baseball is a very simple game. Very, very simple. I mean, kids play it: seven-, eight-, nine-year-olds. So it can't be all that tough.

And yet when we get into major-league baseball, all of a sudden we're making large sums of money and now people have to justify your making that kind of money. And they make the game tougher than it is.

“Some of the best people I ever played for are not great managers. There's very little, tactically, that a manager can do. But they can be great back-patters and hind-end patters. And when you strike out or make an error with the bases loaded, they don't rant and rave. They pat you on the heinie and say, ‘I know you didn't want to make that play; don't worry about it—just be aware of what you've got to do.’”

John was reminded of Bob Lemon, the Hall of Fame pitcher who was fired as the Yankees' manager when the season was three weeks old. “There's a guy who's been through it and knows it's

part of the game. I got beat once. I mean, I just got killed. Lemon came out to the mound and said, 'Hang with it, Meat. Games like this is what caused me to start drinking.'

"I can think of pitchers—myself, Dave Righetti, any number of people," John said. "You get into down periods. You know better, and you want to do better, because that's the competitiveness in you. And yet everybody's saying, 'You got to do better.' It's like telling a little boy, 'Don't spill that milk.' If you tell him often enough, I'll guarantee you he'll either spill the milk or he won't drink it. He won't even go near it. And it's the same with a ballplayer. If you tell him, 'You've got to succeed,' 'Don't do this, don't do that,' you'll get the guy to a point where he can't do it or won't do it. Front-office people would be much better off saying, 'Don't worry about it; just go out there—you're gonna be okay.'"

John didn't mention his front-office people by name, but his message couldn't have been clearer. When the Yankees won three division titles from 1977 through 1980, their personnel was superb. Last year's club—the one that lost the World Series to Los Angeles—got by on first-rate pitching and a seven-week strike. The hitting was anemic, a condition that carried over into this season. And now the pitching is disappointing—John, Righetti, and Ron Guidry stumbling, and even Rich Gossage, the Goose, turning out to be human.

The problem began in the off-season, when Steinbrenner wanted the Yankees to move from muscle to speed. Reggie was sent away, base stealers brought in. The change didn't work. Not too long ago, Steinbrenner decided muscle was still his favorite thing, and he began squeezing new bodies.

During those seasons of plenty, Steinbrenner's frequent tirades, in person or newsprint, were followed by successful performances. But were those Yankee teams winners because of Steinbrenner's criticism, or in spite of it? The owner's constant carping has made little difference in this club's mediocre performance.

"We have a chance," manager Gene Michael says. "We just have to hang in there until we play those teams in our division, the last month of the season. Then we'll find out if we're good enough."

With no one to tell them how good they are, and the owner screaming in their faces, was it any wonder that the psychologist's last question for the pitcher had to do with how much longer he intended to play the game? "As long as I can effectively get people out," John said. "When I don't think I can, I'll quit." And then he patted himself on the back. "I just haven't found a summer job that pays as well."



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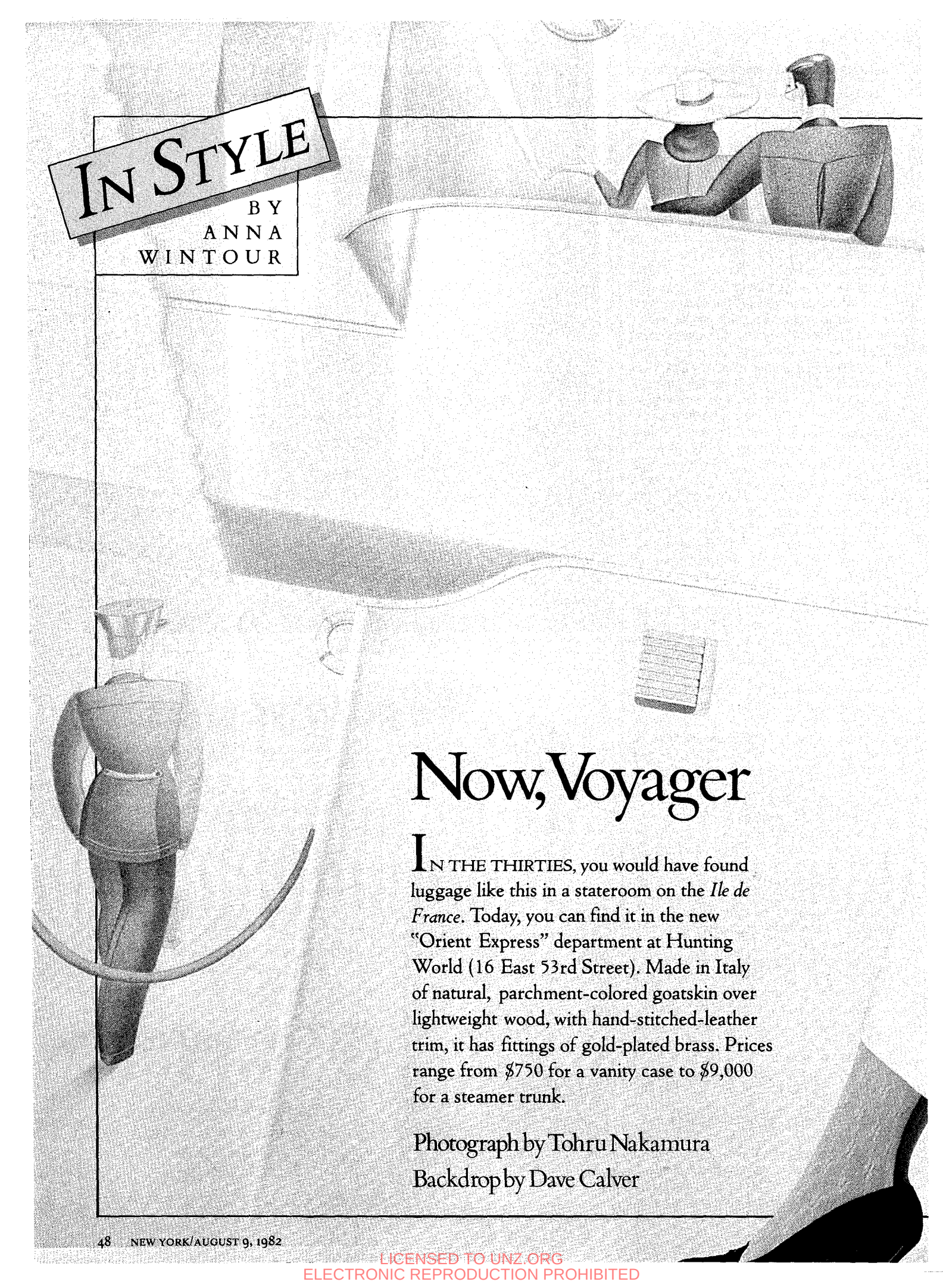
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Music/Peter G. Davis **SEEMS LIKE OLD TIMES**

"...The musical quality of the first eight Mostly Mozart programs was remarkably high, a reminder of the old days..."

FORMULA PROGRAMMING AND ROUTINE performances have plagued **Mostly Mozart** over the past few years, but adverse criticism has not undermined the festival's popularity. Capacity crowds packed Avery Fisher Hall during the opening two weeks of **Mostly Mozart** 1982, although some empty seats could be spotted at the weekend concerts. No surprise about that. A personal appearance by Mozart himself would probably not deter most New Yorkers from fleeing the city on a steamy Friday afternoon. ("I pray for rainy weekends," says William W. Lockwood Jr., founder and director of the festival.)

Apparently the complaints have been taken to heart, because the musical quality of the first eight programs was remarkably high, a reminder of the old days, fifteen years ago, when **Mostly Mozart** was a sassy newcomer in town. The most noticeable improvement is in the orchestra, which now plays with a precision and dash that some of us would never have dreamed possible last year. Since many of the same musicians return every summer—a group of New York's best free-lancers—one explanation might be that professional pride in the face of nagging criticism has put everyone on best behavior. Then, too, it may have something to do with the fact that **Mostly Mozart** finally has a music

adviser: the former trumpeter and now conductor Gerard Schwarz.

Like all music advisers, the new appointee has a dozen other things to look after: the Los Angeles Chamber Symphony, the 92nd Street Y Chamber Symphony Orchestra, in New York, and the Waterloo Festival Orchestra, in New Jersey, not to mention guest-conducting dates from Kansas City to Hong Kong. Even at that, Schwarz's duties at nearby Waterloo Village will keep him in town, for the next couple of summers at least, so he can closely monitor the orchestra as well as appear more frequently on the podium.

Another problem with **Mostly Mozart** has been the predictable programming—heavy doses of the most popular scores by the festival's eponymous composer with occasional standards by Bach, Haydn, Beethoven, and Schubert thrown in to vary the fare. This recipe guaranteed a lot of good music and sometimes even a superb performance or two, but the festival has never really had a solid musical identity. Despite the sold-out signs, **Mostly Mozart** was in danger of going stale, and it is up to Schwarz to provide a sense of adventure and an artistic focus.

Such things take time, and this summer we will have to settle for a slight broadening of the repertoire and a gen-

eral upgrading of orchestral performance, if not an entirely fresh approach to the festival as a whole. One idea in the works for the future is a plan to set Mozart off against his contemporaries, exploring common influences and musical trends of the period—just the sort of instructive entertainment that a festival should undertake if it is to be considered any different from a run-of-the-mill concert series.

Meanwhile, Schwarz has already put his imagination to work. On his first program, he juxtaposed two rarely heard symphonies by teenage prodigies: Mozart's No. 15 in G and Mendelssohn's No. 1 in C minor. Both scores are full of amazing invention and vitality, but even at age fifteen Mozart had discovered a depth of feeling and a balance between form and content that far outstripped the precociously talented Mendelssohn. Mozart may have won out again, but the opportunity to make the comparison was welcome.

Another nice Schwarz touch was the "Viva Vivaldi!" evening, a collection of concertos designed to spotlight several of the orchestra's principal players. A little Vivaldi can go a long way, but thanks to Schwarz's irrepressible energy, disciplined beat, and keen ear for instrumental excellence, the music never palled, while the alert performances had a full measure of sparkle and buoyancy. This concert, an immediate sellout, will be repeated on August 8.

James Galway was the main draw of opening week, and, considering the limitations of the conventional flute repertoire, his three concerts added up to little more than a musical soufflé. I took up the slack time wondering how an Irish flutist could possibly inspire so much rapture and become one of classical music's biggest superstars. At least half of Galway's appeal stems from his artfully calculated stage manner. Just the sight of this cunning little leprechaun jauntily sauntering into view, a golden flute rakishly perched on his right shoulder, seems to conquer every heart. Galway's sprightly body English while performing also puts audiences under a spell, and if his musicianship sometimes seems a trifle superficial, the sheer sound is always beguiling.



Toots: James Galway, the main attraction of the festival's first week.

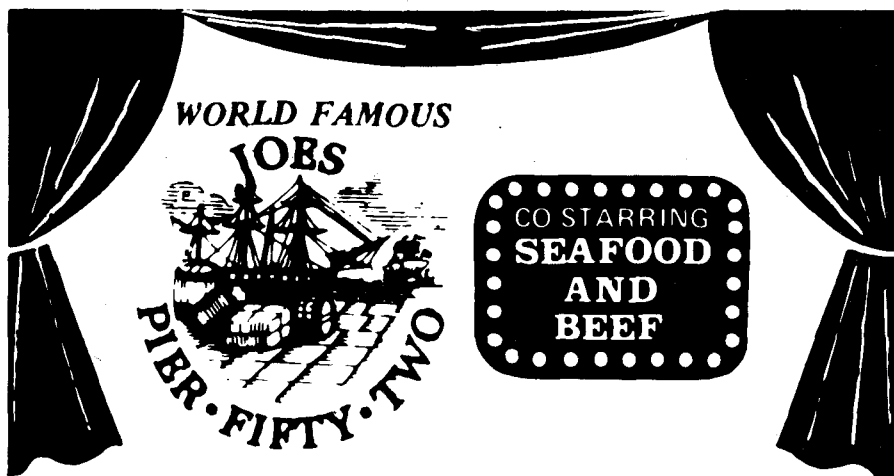
ingly sweet and full. All these attractions went for little in an arrangement of Vivaldi's *Four Seasons*. This music depends almost entirely on the sustaining power and cutting intensity of a solo violin; a flute, no matter how brilliantly played or choreographed, makes a weak substitute.

Mozart's piano concertos have always been a basic ingredient of Mostly Mozart, and only a fool would complain about that. Ten concertos are scheduled for this summer, and the remaining eight pianists will have their work cut out for them to match Emanuel Ax's poetic sensitivity in No. 16 or Horacio Gutierrez's poised elegance in No. 23. I did not care much for Dylana Jenson's account of the First Violin Concerto—her souped-up, nineteenth-century manner seemed excessively overbearing and leaden—but Yo-Yo Ma sang his heart out eloquently in the Schumann Cello Concerto, another stimulating expansion of the festival's repertoire.

Past experience has shown that Mostly Mozart audiences prefer instrumental to vocal music, except possibly when Elly Ameling is on hand. Even with the youthful bloom off her voice, Ameling traced an exquisite line through three Mozart concert arias. David Zinman led her accompaniments, and the two superlative concerts he conducted proved that the orchestra can now play just as well for a guest as it does for the new music adviser.

AFTER ONE MOSTLY MOZART CONCERT, I wandered over to Central Park where the indefatigable Vincent La Selva and his **New York Grand Opera Company** were entertaining a throng of people with a free open-air performance of *Aida* on the Mall. Now *Aida* is an opera that even the Metropolitan shies away from these days, owing to the current shortage of Verdi singers, but such a crisis has never stopped La Selva. Where he found this quartet of principals is anybody's guess, but they all had the right ideas about the music, singing with lusty abandon and a raw, Italianate ferocity reminiscent of the San Carlo budget opera tours of a generation ago.

The production, too, was a quaint remnant from those dark ages—a few tottering Egyptian columns set the stage, while the stagger-and-lurch acting seemed to be based on an opera director's handbook of the 1930s. In more formal surroundings, the performance would probably have been intolerable, but somehow it worked in Central Park on a hot summer evening, conjuring up a more innocent operatic age. Besides, La Selva's enthusiasm for his work is infectious—he conducts Italian opera with the kind of passionate thrust and grand line that has also apparently become a lost art.



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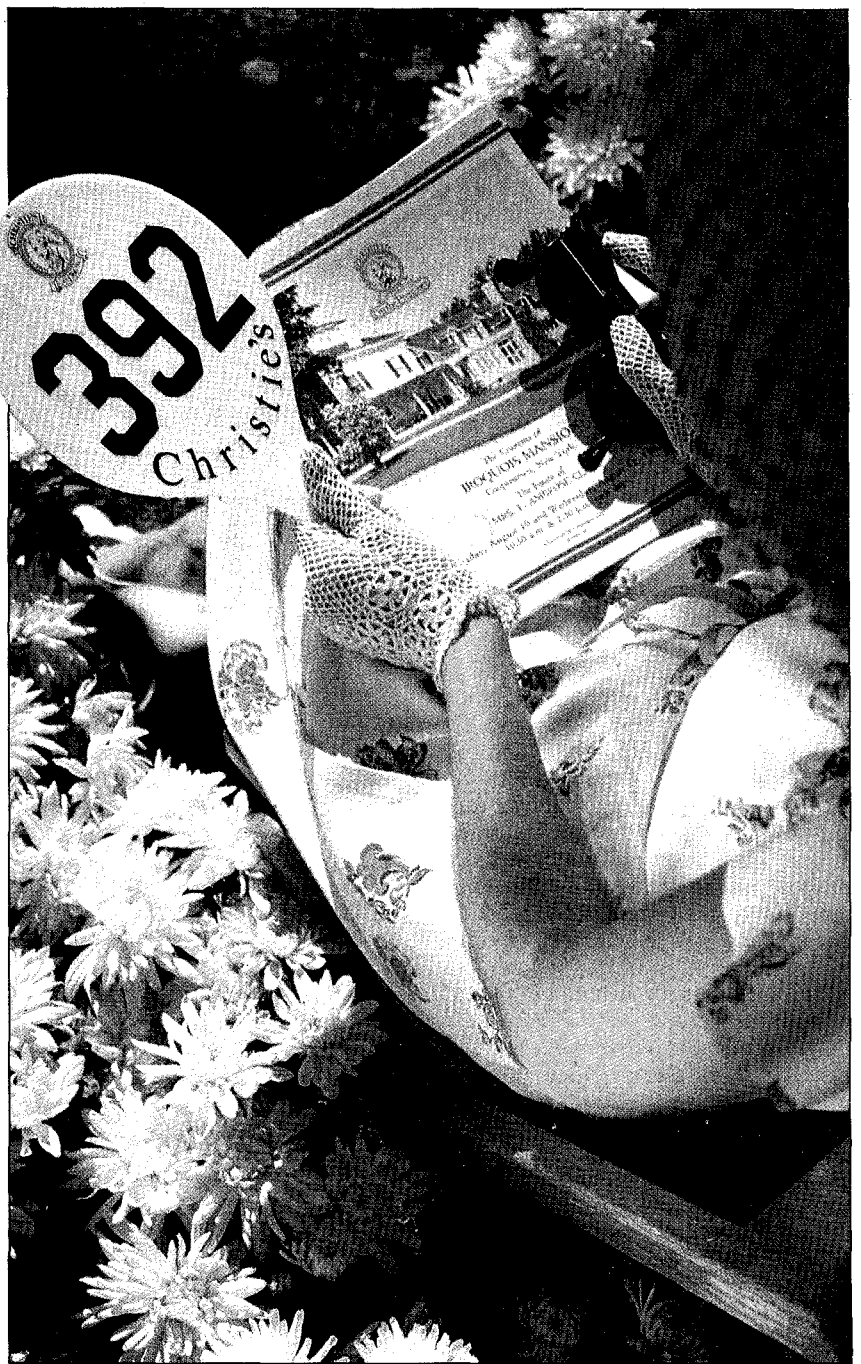
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Magnificent Possessions

Enthusiasts who go to Saratoga to buy horses at auction in August (or just watch them run) can also go to nearby Cooperstown to buy prints and paintings of horses (or just watch them be sold) at the "typically British" house sale that Christie's is conducting at Iroquois Mansion. The 40-room house was one of the country residences of the late F. Ambrose Clark, prominent in racing and polo circles, and his late wife, Augusta Clark. The American and Continental furniture—fine eighteenth- and nineteenth-century mahogany pieces for the most part—and the sporting artwork make up the bulk of the 1,200-lot auction, which will be held under a tent on the lawn. To make it more of a summer outing, lunches will be sold on the grounds. For those who simply want to take a peek at the luxurious past, the house will be open to the public from August 5 through August 8.

IROQUOIS MANSION SALE/August 10 and 11/Cooperstown, New York/Admission by catalogue (\$12 from Christie's, 502 Park Avenue, at 59th Street, and 219 East 67th Street)



Silver Wares

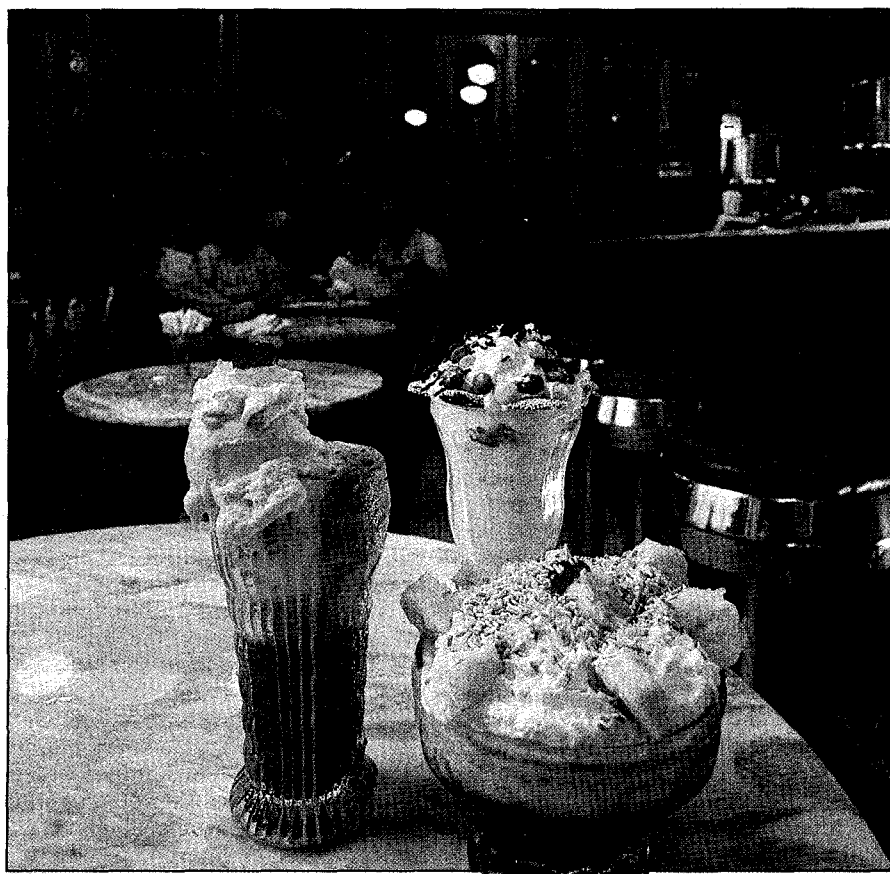
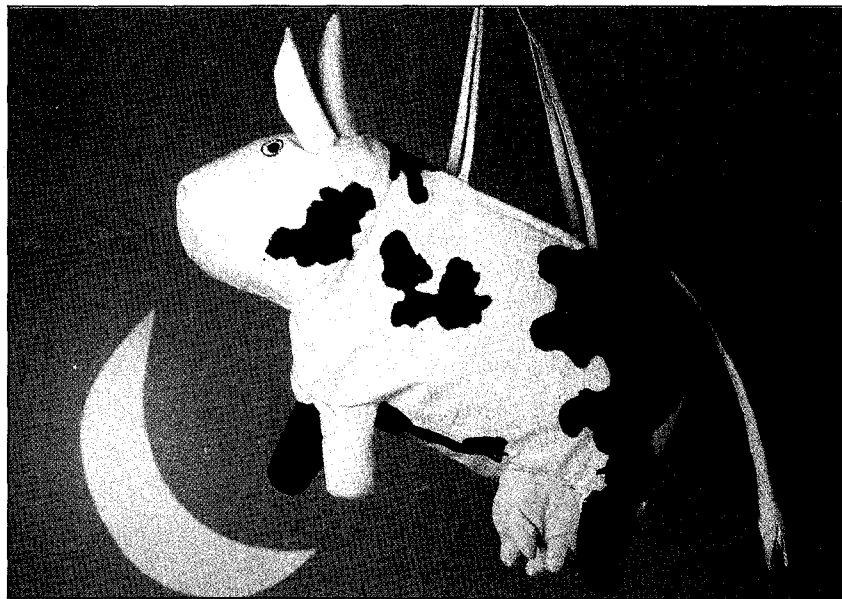
When art collector Elena Solow first went to Mexico to live, twenty years ago, Mexican-Indian women wore *arracadas*, intricate half-moon earrings wrought in silver or gold. Today, cheaper "market earrings," snips of tin or plastic, are the norm. But Elena has amassed a wealth of old-style *arracadas*, ranging from \$8 to \$200. Some are silver, some gold. And all of them have an air of tradition.

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Sundaes in New York

After the theater, is it either Joe Allen's for a hamburger or Charlie's ... for a hamburger? Now it can be Needlheimer's, for ice-cream creations that remind us of the old Jahn's. The name, of course, comes from Elizabeth Taylor's slip-of-the-tongue reference to the Nederlanders at the 1981 Tony awards, and the menu fairly stumbles over its theatrical puns, from Rum Raisin in the Sun to Don't Bother Me, I Can't Coconut to the Unsinkable Molly Banana. Suzi Di Rosa and Roger Puckett carved the Victorian-looking parlor out of a crusty old ticket agency, installing marble counters and glass cabinets (filled with Big Little books and vintage Lionels). There are penny candies up front, a thirties telephone on the wall, and pull-chain toilets in the rest rooms. "The midwestern kids who come to New York to study acting have never seen a pull-chain toilet," says Suzi. And they never saw the old Jahn's either.

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HOW TO TELL GOOD BUILDINGS FROM BAD

“... What, precisely, *is* scale? How do buildings ‘relate’ to a ‘context’? Isn’t it all in the beholder’s eye? Not quite...”

A COLLEAGUE OF MINE WHO MAKES HER living writing about buildings recently told me about the time some twenty years ago when she came face to face for the first time with the Seagram Building, the 1958 office tower on Park Avenue between 52nd and 53rd Streets by Mies van der Rohe and Philip Johnson. After all the lectures during which Seagram

jargon to many perfectly perceptive people who experience architecture daily. What, precisely, *is* scale? Just what does an architect mean when he or she talks about a building’s “relating” to its “context”? How can one tell a good 30-story skyscraper from a bad one? Isn’t quality all in the eye of the beholder?

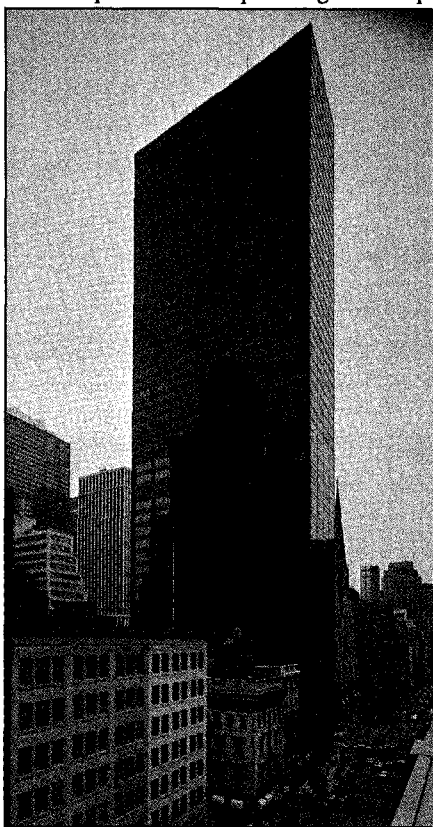
Not quite. Unlike painting or sculp-

most by definition big, the matter of scale is more than normally important. In simplest terms, scale is the relationship between one unit of measure and another. In looking at buildings, however, scale is most often taken to mean the size of a structure or its parts in relation to the size of *us*. Cass Gilbert’s Woolworth Building, at the time of its completion, in 1913, was, at nearly 800 feet, the tallest building in the world. But its size was made comprehensible to passersby by windows, finials, and trim of familiar dimensions that could be compared with known predecessors.

By contrast, the World Trade Center, the 110-story twin behemoth by Minoru Yamasaki, gives no such clue to its size. Unless it is seen with a mad mountaineer clinging to it, there is no way to tell where a human being belongs in its architectural scheme. There is no denying the iconic impact of those towers, but that impact is created by scrambling the viewer’s native understanding of scale, a technique popular in ancient Egypt (the pyramids) and Nazi Germany (Hitler’s grandiose architectural schemes for Berlin) but not helpful for lower Manhattan.

Almost inseparable from scale is proportion, or how a building’s parts look in relation to one another and to the whole. The search for an ideal proportion system goes back to classical times and was carried to an amusing extreme by Le Corbusier with his “Modulor” (a system based on the size of an average Frenchman). One can best appreciate bad proportion by tampering with good examples. Imagine the plaza of Seagram half again as deep or as shallow as it is.

“God,” Mies said in his most repeated aphorism, “is in the details.” He may have overstated the case, but certainly one of the tests of architectural quality is in the execution of what appear to be the little things. Are the materials fine or cheap? Do the joints line up? Is the finish on the walls consistent? A textbook exercise in contrasts of detail quality is the Helmsley Palace Hotel, which rises in bland arrogance using McKim, Mead & White’s 1884 Villard Houses (on Madison Avenue between 50th and 51st Streets) as both triumphal entry and aesthetic excuse. Where the surfaces of the older building complex are richly



A case for detail: The Seagram Building (left), Olympic Tower.

had been drummed into her as an example of the highest form of modern architecture, she arrived at the bronze-and-glass tower only to wonder what all the excitement was about. “Is that all there is to it?” she remembers saying at the time. “What makes *this* office building so different from any other?”

With much hard looking, she now knows. Seagram is a great building because of—among other attributes—its elegant scale, its superb proportions, the way it relates to the plaza in front of it, and its fine detailing. But while such terms are taken for granted in design circles, they often seem like so much

ture, architecture is an art to be used. And so the scientist whose chemicals curdle because of the way the sun strikes his high-design laboratory has a right to complain about the architecture, just as the cellist who gets perfect tone from a new auditorium has a right to praise it. But use is only part of the story. What distinguishes architecture from mere building is the impact it has on its users beyond what they use it for. No one has yet succeeded in codifying such distinctions, but it is possible to diminish the mysteries somewhat by measuring a building against a few basic criteria.

In this city, where buildings are al-

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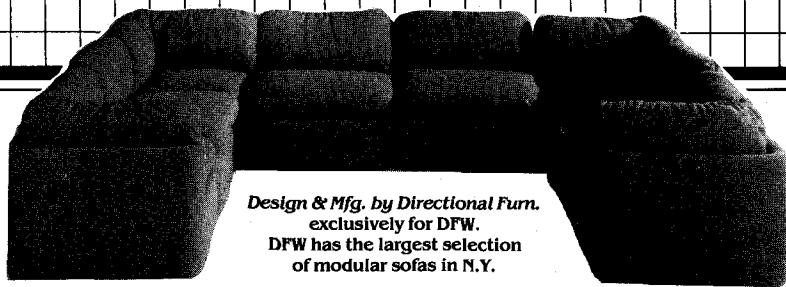


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textured and well wrought, the hotel is sheathed in tinny panels inaccurately joined. For proof that fine finishing did not die with the nineteenth century, note the meeting of glass, window frames, and stone in Eero Saarinen's 1965 CBS Building, on Sixth Avenue at 52nd Street, or the treatment of the granite and steel on Kevin Roche and John Dinkeloo's Ford Foundation building (1967), on East 43rd Street. Quality all the way.

Snappy cloth won't compensate for a suit's dull cut, a truth reinforced not long ago (1976) by Olympic Tower, on Fifth Avenue at 51st Street, by Skidmore, Owings & Merrill. Bad enough that the relatively consistent roofline along the avenue is violently interrupted by this dark tower, but the damage is compounded by a relentless lack of visual interest. Good buildings almost always have an element of intrigue or surprise about them—Seagram and Ford offer subtleties of color and texture, the south façade of Grand Central moves the eye with a rhythmic alternation of sculptural solid and void. Olympic Tower and its uninflected kin, however costly, allow us to pass by unchallenged, except by their bulk.

That Olympic Tower's brand of intrusion on Fifth Avenue should prove to be a problem is a relatively recent addition to the list of criteria for architectural quality. After decades of disregarding the urban fabric into which they were putting new buildings, planners, architects, and some developers are now talking a great deal about "context." We are not likely to see again anything to match the overwhelming masses of Johnson/Burgee's A.T.&T. Building and Edward Larrabee Barnes's I.B.M. building, both now nearing completion on Madison Avenue. (Significantly, Barnes has gone to considerable lengths to make his recently completed building for the Asia Society, on Park Avenue at 70th Street, "fit" its surroundings by using materials and textures compatible with the nearby townhouses.) It would take a tougher man than Frank Lloyd Wright to get another Guggenheim Museum past the new contextualist defenses.

Times change, and one will no doubt come when some of the buildings we now scorn are regarded as fine figures of architecture. Not so long ago, Woolworth was considered "dishonest" for its retreading of Gothic imagery, and both Chrysler and the Empire State—now much admired—were reviled for their spaceship frivolity. Rockefeller Center, today almost universally regarded as one of the finest pieces of urban architecture ever assembled, took its share of critical lumps when it went up, in the 1930s.

One reason for the rehabilitation of



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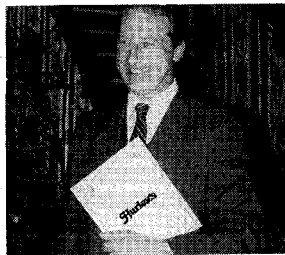
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these buildings in the eyes of architecture authorities is what might be called the "motherhood factor": At times of worry about the future (now), familiar fragments of the past become valuable simply because they have survived (suggesting that we may yet). No one is more candid about the vicissitudes of architectural taste than Philip Johnson, who was a point man for modernism as Mies's associate on Seagram, only to become the godfather of historical allusionism with his classicizing A.T.&T. tower. "I would have hated A.T.&T. twenty years ago," he says. Yet he does not hate Seagram now, and he is not entirely self-serving in suggesting that there is more to the building than godly details and survivability.

And that's where the codifying begins to fall short. Buildings that pass muster on scale, proportion, detailing, context, and the style of the times seldom end up in the ranks of the very bad. But they are not necessarily very good either. What puts a Seagram Building at the top of virtually every list of the best buildings in New York is a deliciously elusive quality, something that professional building watchers have devised an intriguing variety of stratagems to capture.

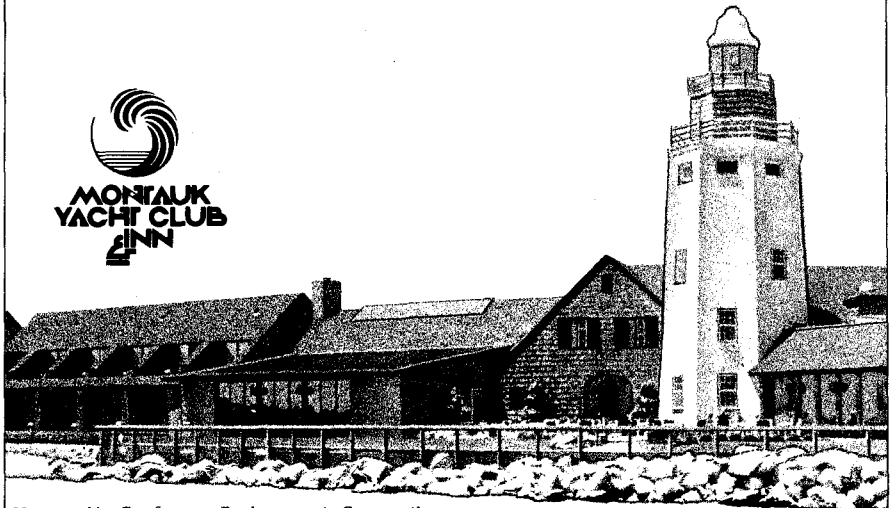
Suzanne Stephens, editor of *Skyline*, a cutting-edge monthly on architecture, says she tries to spend at least four hours in and around a major building that she is reviewing. "I start with first impressions," she says. Then there is the analysis. "Then I try to let the building seep in." Barry Lewis, a professional leader of architecture tours, insists on returning to a building many times, gradually "updating" his feeling for it. Stanley Abercrombie, an editor at *The American Institute of Architects Journal*, tries to reduce a building in his mind's eye to its neutral, geometric minimum, then gradually "redesigns" it as if he were the architect, questioning the wisdom of each step along the way.

There are countless other questions to be asked in telling a good building from a bad one. Among them: Are its interior spaces mean or grand? Is it of its time, or does it seek refuge in styles of the past? Do a building's masses, to quote Le Corbusier, present a "masterly, correct, and magnificent play" when brought together in light? I share with Elliot Willensky—an architect, the co-author of the *AIA Guide to New York City*, and a commissioner of the Landmarks Preservation Commission—and others a belief that a building is ultimately convincing of its goodness when, over time and in differing lights, it conveys (excuse the jargon) a sense of resonance.

But, then, one man's resonance is another man's rattle. The only way to be absolutely certain of such things, it seems, is to become one's own best beholder.

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FOLLOW THE FLEET

“...Entertaining and sexy, *An Officer and a Gentleman* is just an update of the service-romance film of the forties...”

SOME OF US HAVE BEEN COMPLAINING of late that no one in American movies but Steven Spielberg can tell a story decently and keep the audience involved in the characters' fates. We miss the old-fashioned Hollywood craftsmanship, the studio know-how that made even the routine movies of the thirties and forties more fun to watch than much of the expensive new “product” coming out today. *An Officer and a Gentleman* answers some of those complaints, though it may not be quite the answer we want. The movie is just as proficient and shrewd, but also as melodramatic and shallow, as a movie-factory job from 1943. Written by Douglas Day Stewart (*The Blue Lagoon*) and directed by Taylor Hackford (*The Idolmaker*), *An Officer and a Gentleman* features simplified characters who nevertheless command our attention through their energy and drive. An armed-service drama with romance and sex, the movie is a cross between an old-time service picture—*I Wanted Wings* (1941), *Crash Dive* (1943)—and the type of *Cosmo* story called “How to Get Your Man (and Keep Your Integrity, Too!).”

Richard Gere works hard at the kind of role that a low, oily charmer like Tyrone Power or roguish Errol Flynn would have handled with ease—the attractive young man who is selfish, cynical, only out for himself, and who has to be chastened and humbled before he can find his humanity. After his mother committed suicide, Gere's Zack Mayo was brought up (sort of) by a swinish, boozing navy dad, who introduced him to a lot of whores but never gave him any love or a home. In his twenties now, Zack is a surly loner who treats all women like hookers. Raffish in long hair and tattoo, Gere has a slightly repellent screw-you grin. He's most convincing as a self-involved bastard; the trouble is that when Zack is supposed to start feeling for others, Gere looks as self-involved as ever.

Determined to become a jet pilot, Zack signs up for the U.S. Naval Aviation Officer Candidate School near Seattle, and in the high-pressure early weeks of the program makes the first friend of his life, Sid Worley (David Keith), a Southerner from a military family, a boy with a tradition of honor and service in

his past. David Keith is a lovely actor with a grin as wide as a truck, and he makes Sid an eager innocent—not stupid but simply sheltered, by his sense of well-being, from what he ought to know about himself. As the movie goes on, Keith's grin becomes more and more touching.

Drill instructors, I suppose, have to shout and intimidate, but the bullying D.I. has become a movie cliché. As Gun-

scenes; Foley, who calls his largely white officer candidates “boy,” provokes the men into greatness. He's an ideal of stern but perfectly just authority. Like John Wayne in *Sands of Iwo Jima* and a dozen other pictures, he stands in the way of the men; by overcoming him, they save themselves.

As the men go up against Foley, they're also besieged by the “Puget debs”—working-class Catholic girls



Here in my arms: Richard Gere and Debra Winger in Taylor Hackford's film.

nery Sergeant Foley, Louis Gossett Jr. enters in a series of separate close-ups that reduce his character to fetish objects—swagger stick, boots, hat, medals. As Gossett launches into his first tirade, enunciating the words with icy clarity and disdain, you know that the performance is a classic, but a classic in a very familiar tradition. Gossett, 45, lean and bald, all muscle and will, is undeniably exciting, but he's so insistently virile that he's on the edge of self-parody. Using a cruelly incisive wit, Foley taunts the trainees with the prospect of failure in the program, working his face right into theirs, getting down next to them on the ground, intimate as a lover. He insults their manhood, and when they try to look him in the eye he cuts them down with a savage “Don't you eyeball me, boy! Use your *peripheral* vision!” The casting of a black actor in this role increases the tension of the training

who cross Puget Sound in search of husbands among the future navy pilots. Paula (Debra Winger, from *Urban Cowboy*) and Lynette (Lisa Blount) work in a paper-bag factory and live in scraggly tract houses; they've never been anywhere or done anything, so the prospect of living abroad on a navy base seems like heaven. Meeting the men at a genteel navy dance, they get right down to business, Paula linking up with Zack, Lynette with Sid. In all of this, I see few signs of individuality or real imagination in Hackford's direction, but his work has the kind of emotional electricity that's been missing from recent movies. Here, as in *The Idolmaker*, Hackford shows an appreciation for appetite and hustle. His young, ambitious characters size one another up quickly, and the sex scenes have some real heat.

As Lynette, newcomer Lisa Blount wears her blond hair as a shield around

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her soft-hard babyish face. Lynette is the calculating one, the woman who offers sex as a down payment against marriage, while Paula, more honest and less desperate, makes love for pleasure rather than power. Damp hair askew, her face puffy with desire, Debra Winger, sitting astride Gere, is perhaps the most openly erotic actress ever to appear in mainstream Hollywood movies. If anything, Winger, working her mouth and tossing her hair in every shot, comes on too strong. Nothing else about her is as developed as her sensuality, and because she's incomplete, she seems a little lewd.

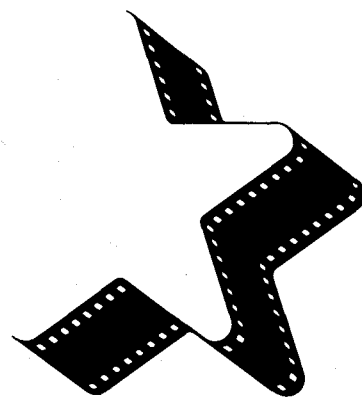
Will the women try to trap the men into marriage by getting pregnant or claiming to be pregnant? Will the men cast the girls aside at the end of their training or act honorably and take them to the altar? The movie's narrative drive is strong enough to involve us in these questions, even though we're aware that they're a little silly and outdated. What's impossible to stomach, however, is the wish-fulfilling way in which the moral issues are resolved: The grueling, competitive training turns a son of a bitch into a sweet guy; the woman who talks straight triumphs, while the one who lies brings everything down around her. Screenwriter Douglas Day Stewart must think that we're longing not only for the narrative strength of old movies but also for the reassuring moral universe Hollywood showed us 40 years ago.

Paula and Lynette are far from stupid, yet both of them are utterly fixated on pilots. It's as if there were no other men in the world, nothing they could do with their lives but work in the paper-bag factory or marry one of these white-suited gods. Couldn't they pick up and go to Seattle or San Francisco? No, apparently not: If Zack and Sid don't come through, the women will cross the Sound and chase new guys the next year, and then the next, until finally they get lucky. Despite the contemporary frankness about sex, the women are even more dependent on men than Anne Baxter or Veronica Lake. As a sop to feminists, the filmmakers have made one of the officer candidates female, but none of the men is attracted to her; her professional ambition takes her out of the sexual arena.

None of this kills one's enjoyment of *An Officer and a Gentleman*, which is full of fat, juicy scenes, quarrels, fights, reconciliations, etc. I only hope that some of the people giving it the Very Important Picture treatment realize that it's the kind of movie Ronald Reagan starred in as a young man. It would be pretty funny if this trashily entertaining anachronism were hailed as the important new art of our day.

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featuring a twisted brim wide enough for birds to land on, Willie Nelson looks absolutely marvelous as the legendary scoundrel—the title character—in Fred Schepisi's Western, *Barbarosa*. Nelson's face appears to be carved out of oak, yet he's magnetically forceful when he needs to be. Who would have dreamed that the Gabby Hayes look could be sexy? In his beautifully resonant high baritone, Nelson gives amazingly deft, non-actorish readings. Not for him the heavy menace of a Clint Eastwood. When a crazed Mexican comes running toward him, gun blazing, Nelson shouts "No!" like a man remonstrating with a cat who's about to pull the bacon off the breakfast table. He's cool, offhand, with a startling gaiety that reminds one, at times, of Walter Huston's good humor as the spry old prospector in *The Treasure of the Sierra Madre*.

Nelson has been memorably paired with young Gary Busey, who plays a farm boy, Karl, escaping from bad troubles back home. The immense Busey, shapeless in overalls, stumbles all over the rocky terrain and turns his goofy, ingratiating smile on Nelson, who rasps some sarcasm back at him. Both men, it turns out, are locked in fratricidal combat with families they love. *Barbarosa*, married to a Mexican woman, has been wandering the countryside, dodging bullets from his brothers-in-law and nephews, for nearly 30 years. Karl is a new outcast, and he badly needs a teacher in order to survive. The surprise is that the flinty *Barbarosa* needs someone, too, and the movie is the story of their growing love for each other: *Barbarosa* teaches the hapless Karl all his tricks, and finally the boy replaces his master, keeping the legend of *Barbarosa* alive.

Fred Schepisi, the Australian who has already made two superb movies, *The Devils Playground* and *The Chant of Jimmie Blacksmith*, has spun out a beautiful and often wonderfully funny tall tale. I admit there are absurdities in the plot and dialogue that nothing can excuse—awestruck Mexicans whispering "*Barbarosa*" in chorus; Gilbert Roland, as the vengeful *paterfamilias*, sitting in a cave filled with squawking ravens and growling, "Bring me his *cojones* on a stick!" But, still, the movie is full of extraordinary things—the slow changing of the light on canyons and mesas, a perfect epic device for the passage of time; the long traveling shots as the two men banter and quarrel on horseback; hair-raising surprises, such as the rattler that jumps out of a crevice in a cliff-side that Busey is climbing down. Startled, Busey loses his grip and grabs the snake in midair; he then has to figure out what to do. Sometime before he lands, you may decide, as I did, that this is a terrific movie.



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THIS CALIFORNIA FIRM IS OFFERING A group of desirable yarns for knitting and crocheting at a fraction of the list prices. Reynolds Poemes, an 85-15 wool-and-vinylon blend made in France, in white, off-white, and navy, list \$35 for ten 48-g. balls, now \$12.95; Reynolds Wendy Whisper, a 66-34 mohair-and-acrylic blend made in England, in sky blue or light pink, list \$50 for twenty 25-g. balls, now \$19.95; Reynolds Cotillion, a 67-33 wool-and-frisette-Lurex blend made in France, in lemon-and-silver or beige-and-silver, list \$49.50 for ten 30-g. balls, now \$19.95; Reynolds chenille, a 51-34-15 wool-acrylic-and-polyamide blend made in France, in scarlet, off-white, white, navy, brown, and burgundy, list \$59 for ten 50-g. balls, now \$16.95; Reynolds all-wool Trol Lopi Icelandic yarn from mountain sheep, in Oxford gray, navy, taupe, and brown, now \$19.95 for eight 100-g. skeins; Icelandic mountain-sheep wool in dark-brown-and-off-white tweed, now \$14.95 for eight 100-g. skeins; Reynolds bulky-weight wool in celery, magenta, turquoise, aqua, light gold, coral, Persian orange, harvest gold, tile blue, and Aztec gold, now \$34.95 for twenty 8-oz. hanks. No tax outside of California, but add 15 percent of total order for shipping. Credit-card telephone orders taken. M.C., V., checks accepted; all sales final. *Yarns Unlimited*, 1418 Santa Monica Mall, Box 1161, Santa Monica, Calif. 90406 (213-395-4267 or 213-395-3880); Mon.-Sat. 8 a.m.-6 p.m. (Pacific time); while stock lasts.

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& Dance	75	Restaurants	86

A Complete Entertainment Guide for the Week Beginning August 2

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage

Manhattan

Below 14th Street

2. **FILM FORUM**—Watts St. at Ave. Americas. 431-1590. #1—Aug. 2: "Born for Diesel"; "Radio On." Aug. 3: "The Left-Handed Woman"; "Tokyo Story." Beg. Aug. 4: "Alice in the Cities"; "Reverse Angle: NYC, March '82." Aug. 6-7: "Radio On." Aug. 7-8: "The Searchers." #2—Thru Aug. 2: "Yellow Submarine"; "Let It Be." Aug. 3-4: "Lili Marleen"; "Mata Hari." Aug. 5-7: "North by Northwest"; "Gaslight." Beg. Aug. 8: "A Streetcar Named Desire"; "Burnt!"
 4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Thru Aug. 2: "The Damned"; "Just a Gigolo." Aug. 3: "Throne of Blood"; "Samurai Spy." Aug. 4: "Bread and Chocolate"; "I Vitelloni." Aug. 5: "Taxi Driver"; "Fort Apache, the Bronx." Aug. 6: "Arabian Nights"; "The Canterbury Tales." Aug. 7: "The Decameron"; "The Canterbury Tales." Aug. 8: "The Decameron"; "Arabian Nights." **AGEE ROOM**—Thru Aug. 3: "Over the Edge." Beg. Aug. 4: "Nosferatu (1922)"; "Nosferatu, the Vampire (1979)."
 6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—"Young Doctors in Love." #2—"Diner."
 7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Program unavailable.
 9. **ART**—8th St. E. of University Pl. 473-7014. "A Midsummer Night's Sex Comedy."
 10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Aug. 2: "Orpheus"; "Testament of Orpheus." Aug. 3: "Chinatown"; "Marlowe." Aug. 4: "The Apartment"; "One, Two, Three." Aug. 5: "Poppy"; "The Man on the Flying Trapeze." Aug. 6-7: "Charlie Chan at Treasure Island"; "Charlie Chan at the Opera." Aug. 8: "Camille"; "Grand Hotel."
 11. **ST. MARK'S CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Aug. 5: "Blade Runner"; "Arthur."
 13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Aug. 3: "Richard Pryor Live in Concert"; "Neighbors." Aug. 4-5: "Emmanuelle"; "Emmanuelle: The Joys of a Woman." Aug. 6-7: "The Man Who Would Be King." Beg. Aug. 8: "Dr. No"; "From Russia With Love."
 14. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—"Poltergeist." #2—"The Chosen."
 16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—Thru Aug. 5: "Victor/Victoria." Beg. Aug. 6: "Beau Pèrè"; "Get Out Your Handkerchiefs." #2—"La Cage aux Folles." #3—Thru Aug. 5: "Das Boot." Beg. Aug. 6: "The Sword and the Sorcerer." #4—"Bob le Flambeur."
- #### 15th-42nd Streets
20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. "The Secret of NIMH."
 21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. "E.T. the Extra-Terrestrial."
 22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. "The World According to Garp."
 23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. "An Officer and a Gentleman."
 24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"A Midsummer Night's Sex Comedy." #2—"The Best Little Whorehouse in Texas." #3—"Night Shift."
- #### 43rd-60th Streets
30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—"Rocky III." #2—"Young Doctors in Love."
 31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "An Officer and a Gentleman."
 32. **CRITERION CENTER**—B'way nr. 45th St. 582-1795. #1—Thru Aug. 5: "Blade Runner" Opening Aug. 6: "The Pirate Movie." #2—"The World According to Garp." #3—"The Thing." #4—"Firefox." #5—Thru Aug. 5: "Author! Author!" Beg. Aug. 6: "Blade Runner." #6—"Porky's."
 33. **LOEWS STATE**—B'way nr. 45th St. 582-5060. #1—Thru Aug. 5: "The Challenge." Opening Aug. 6: "Things Are Tough All Over." #2—582-5070. "Tron."
 35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. Thru Aug. 5: "Star Trek II: The Wrath of Khan." Beg. Aug. 6: "Raiders of the Lost Ark."
 36. **MOVIELAND**—B'way nr. 47th St. 757-8320. "E.T. the Extra-Terrestrial."
 37. **RKO CINERAMA TWIN**—B'way nr. 47th St. 975-8366. #1—"Poltergeist." #2—"Night Shift."
 38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. Thru Aug. 5: "Swamp Thing." Beg. Aug. 6: "Poltergeist." **EMBASSY 3**—Thru Aug. 5: "Kentucky Fried Movie"; "The Groove Tube." Beg. Aug. 6: "The Challenge." **EMBASSY 4**—Thru Aug. 5: "Das Boot." Beg. Aug. 6: "Star Trek II: The Wrath of Khan."
 39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—Thru Aug. 3: "Night After Night"; "My Little Chickadee"; "She Done Him Wrong." Aug. 4-7: "Easy Rider"; "The Wild One." Beg. Aug. 8: "Sorry, Wrong Number"; "The File of Thelma Jordan." #2—Thru Aug. 3: "Cabaret"; "All That Jazz." Aug. 4-7: "Rebel Without a Cause"; "East of Eden." Beg. Aug. 8: "A Clockwork Orange"; "Altered States."
 41. **UA REVOLI**—B'way nr. 49th St. 247-1633. #1—"The Best Little Whorehouse in Texas." #2—"The Secret of NIMH."
 42. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. "Bambi."
 44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. "Annie."
 45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. Thru Aug. 5: "Raiders of the Lost Ark." Opening Aug. 6: "Pink Floyd—The Wall."
 46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. "La Cage aux Folles."
 47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Aug. 2: "The Sorrow and the Pity." Aug. 3: "Viva Italia"; "Alexander." Aug. 4: "Harlan County, U.S.A."; "Marjoe." Aug. 5: "WR: Mysteries of the Organism"; "The Fireman's Ball." Aug. 6-7: "The Mystery of Kaspar Hauser"; "Padre Padrone." Beg. Aug. 8: "Slave of Love"; "Going Places."
 48. **SUTTON**—57th St. nr. Third Ave. 759-1411. "The World According to Garp."
 50. **FESTIVAL**—57th St. W. of Fifth Ave. 757-2715. "Diner."
 51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. "Not a Love Story."
 54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. "Young Doctors in Love."
 55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. "Diva."
 56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "La Vie Continue."
 57. **D.W. GRIFFITH**—59th St. nr. Second Ave. 563-6102. "Don's Party."
 58. **MANHATTAN**—59th St. bet. Second & Third Aves. 935-6420. #1—"The Chosen." #2—"Poltergeist."
 60. **BARONET**—Third Ave. nr. 59th St. 355-1663. Thru Aug. 5: "Author! Author!" Opening Aug. 6: "The Pirate Movie." **CORONET**—"An Officer and a Gentleman."
 61. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. "Mephisto."
 62. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. "Barbarosa." **CINEMA II**—753-0774. "Blade Runner."
- #### 61st Street & Above East Side
70. **UA GEMINI**—Second Ave. nr. 64th St. 832-1670. #1—"The Best Little Whorehouse in Texas." #2—832-2720. Thru Aug. 5: "The Secret of NIMH." Opening Aug. 6: "Things Are Tough All Over."
 71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. "A Midsummer Night's Sex Comedy."
 72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Night Shift." #2—"E.T. the Extra-Terrestrial."
 73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "The Witness."
 74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. "Diner."
 76. **72ND STREET EAST**—Nr. First Ave. 288-9304. Program unavailable.

MOVIES

78. **UA EAST**—First Ave. at 85th St. 249-5100.
Thru Aug. 5: "Das Boot."
80. **LOEWS ORPHEUM**—86th St. nr. Third Ave.
289-4607. #1—"The Best Little Whorehouse in
Texas." #2—"Annie."
82. **86TH STREET EAST**—Nr. Third Ave.
249-1144. "The Secret of NIMH."
83. **RKO 86TH STREET TWIN**—Nr. Lexington
Ave. 289-8900. #1—"Night Shift." #2—"Rocky
III."

61st Street & Above
West Side

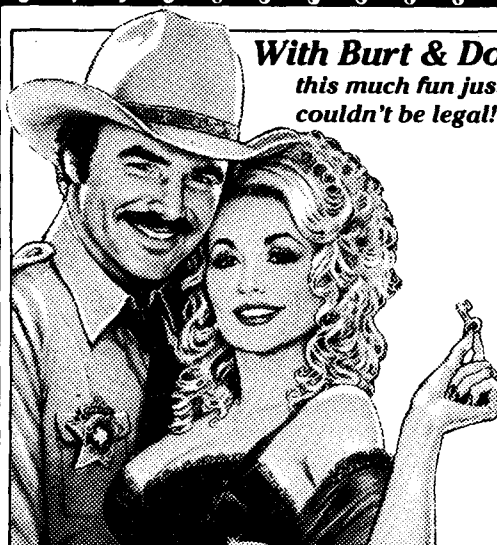
85. **PARAMOUNT**—B'way at 61st St. 247-5070.
"Annie."
86. **LINCOLN PLAZA CINEMAS**—B'way nr.
63rd St. 757-2280. #1—Thru Aug. 2: "Love and
Death"; "Bananas." Aug. 3: "Annie Hall";
"Everything You Always Wanted to Know About
Sex." Opening Aug. 4: "Lola." #2—"My Dinner
With Andre." #3—"Gregory's Girl."
88. **CINEMA STUDIO**—B'way at 66th St.
877-4040. #1—"A Midsummer Night's Sex
Comedy." #2—"Chan Is Missing."
89. **REGENCY**—B'way nr. 67th St. 724-3700. Thru
Aug. 2: "Plaza Suite"; "Barefoot in the Park." Aug.
3-4: "Hello, Dolly!"; "The Belle of New York."
Aug. 5-7: "Weekend at the Waldorf"; "The
Hucksters." Beg. Aug. 8: "New York, New York";
"The Clock."
90. **EMBASSY 72ND STREET TWIN**—On
B'way. 724-6745. #1—"Bob le Flambeur." #2—
"Demon Pond."
92. **LOEWS 83RD STREET QUAD**—On B'way.
877-3190. Aug. 7: "An American in Paris." #1—
"Poltergeist" #2—"Night Shift." #3—"The Best
Little Whorehouse in Texas." #4—"The Secret of
NIMH."
93. **NEW YORKER**—B'way nr. 88th St. 580-7900.
#1—"Diner." #2—"La Cage aux Folles."
95. **THALIA**—95th St. W. of B'way. 222-3370.
Aug. 2: "Taxi Driver"; "The Lords of Flatbush."
Aug. 3: "The Cartoon Musical." Aug. 4: "The Seven
Year Itch"; "Don't Bother to Knock." Aug. 5:
"Sandakan 8"; "Flower of Chivalry." Aug. 6-7:
"The Discreet Charm of the Bourgeoisie"; "The
Milky Way"; "Land Without Bread." Aug. 8: "The
Story of Adele H"; "Love on the Run."
97. **OLYMPIA QUAD**—B'way nr. 107th St.
865-8128. #1—Aug. 2-4: "Gone With the Wind."
Aug. 5-7: "Children of Paradise." Beg. Aug. 8:
"Lawrence of Arabia." #2—Thru Aug. 5: "Shoot
the Moon"; "The French Lieutenant's Woman."
Beg. Aug. 6: "Beau Pere"; "Get Out Your
Handkerchiefs." #3—"The Thing"; "Cat People
(1982)." #4—Thru Aug. 5: "Blade Runner";
"Alien." Beg. Aug. 6: "The Sword and the
Sorcerer."
99. **ALPINE**—Dyckman St. at B'way. 567-3587.
"Star Trek II: The Wrath of Khan."

Museums, Societies, Etc.

- AMERICAN MUSEUM OF NATURAL
HISTORY**—79th St. & Central Park West.
496-0900. Naturemax Theater (IMAX system with
large screen & 6-track sound): Daily from 10:30
a.m. (\$3 adults, \$1.50 children & senior citizens,
per film, after museum adm.): "To Fly" (1976) by
Francis Thompson, Inc. (Greg MacGillivray &
James Freeman), & "Hail Columbia!" (1982) by
Graeme Ferguson & Roman Kroitor; Fri., Sat. 6 &
7:40 p.m. (spec. \$4.50 adm. to museum & films):
"Hail Columbia!" & "Living Planet" (1979) by
Francis Thompson, Inc. (Dennis Earl Moore).
- ASIA SOCIETY**—Park Ave. at 70th St. 288-6400.
Adm. \$2; members free. Aug. 3, 2 p.m.: "The Art
of the Hyôgushi," & "Japanese Handmade Paper."
Adm. \$4; members \$3. Aug. 5, 6 p.m.: "The Good
Earth" (1937) by Sidney Franklin, with Luise
Rainer & Paul Muni.
- CASTLE CLINTON NATIONAL MONUMENT**
—Battery Park. 344-7220. Free. Aug. 6, 8 p.m.
(rain date: Aug. 7): "Arsenic and Old Lace"
(1944) by Frank Capra, with Cary Grant.
- FILMS CHARAS**—Terraza Theater, 360 E. 10th
St. 982-0627. Adm. \$1.50. Aug. 6, 8 p.m.: "Short
Eyes" (1977) by Robert M. Young, & "Roaches
Lullaby" (1973) by Eliot Noyes.
- FILMS IN THE FOREST**—Mt. Peter Ski Area,
Route 17A, Warwick, N.Y. 914-351-4522. Adm.
\$3.95; students & senior citizens \$3; children \$2.

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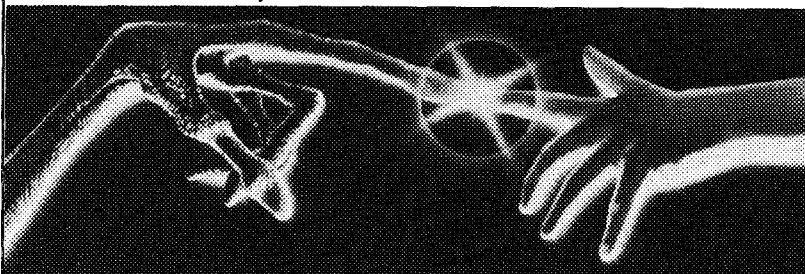
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MOVIES

- Aug. 6-8, 7 p.m.: "Nosferatu" (1922) by F.W. Murnau, & "The Great Clowns of the Silent Screen."
- FRENCH INSTITUTE**—22 E. 60th St. 355-6100. Adm. \$2.50; students & senior citizens \$2; members free. Aug. 4, 1, 3:15, 6 & 8:30 p.m.: "La Dentellière" (1977) by Claude Goretta, with Isabelle Huppert.
- JAPAN SOCIETY**—333 E. 47th St. 832-1155. Adm. \$4; members, students & senior citizens \$3. Aug. 4-5, 7:30 p.m.: "Sazen Tange" (1953) by Masahiro Makino.
- MUSEUM OF MODERN ART**—West Wing, 18 W. 54th St. 708-9500. Free with museum adm. Thru Aug. 10: New Imagery in Video.
- NEW COMMUNITY CINEMA**—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$3.50; members \$2; senior citizens & children \$1.50. Aug. 2, 7:30 & 10:15 p.m.: "2001: A Space Odyssey" (1968) by Stanley Kubrick. Aug. 3-8, 8 & 10 p.m.: "The Atomic Cafe" (1982) by Kevin Rafferty, Jayne Loader & Pierce Rafferty.
- THE PUBLIC THEATER**—425 Lafayette St. 598-7171. Adm. \$5; members, students & senior citizens \$4. Aug. 3-8: Tue.-Sun., 6, 8 & 10 p.m., Fri.-Sun., 4 p.m.: "The Love Suicides at Sonezaki" (1977) by Yasuzo Masumura. Sat.-Sun., 2 p.m. (free): "Workers '80" (1981) by Andrzej Chodakowski & Andrzej Jazackowski.
- WHITNEY MUSEUM**—Madison Ave. at 75th St. 288-9601. Free with museum adm. Aug. 3, 12 noon: "Northwest Visionaries" (1979) by Ken Levine, & "Calder's Universe" (1977) by Namuth & Falkenberg; 2 p.m.: "Georgia O'Keeffe" (1977) by Perry Miller Adato, & "Nevelson in Process" (1978) by Panshel & Godmilow (NET); 4 p.m.: "Northstar: Mark Di Suvero" (1977) by François de Manil & Barbara Rose, & "Noguchi: A Sculptor's World" (1972) by Arnold Eagle; 6 p.m.: "Georgia O'Keeffe" (1977) by Perry Miller Adato. Aug. 4, 12 noon: (Same as Aug. 3, 2 p.m.); 2 p.m.: (Same as Aug. 3, 4 p.m.); 4 p.m.: (Same as Aug. 3, 12 noon). Aug. 5, 12 noon: (Same as Aug. 3, 4 p.m.); 2 p.m.: (Same as Aug. 3, 12 noon); 4 p.m.: (Same as Aug. 3, 2 p.m.). Aug. 6: (Same as Aug. 3, no 6 p.m. show). Aug. 7: (Same as Aug. 4). Aug. 8: (Same as Aug. 5).

Bronx

103. **CIRCLE**—Westchester Ave. at E. 177th St. 863-2100. #1—"E.T. the Extra-Terrestrial." #2—"Rocky III."
104. **CITY**—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Night Shift." #2—Thru Aug. 5: "Poltergeist." Beg. Aug. 6: "The Sword and the Sorcerer."
105. **DALE**—W. 231st St. at E'way. 884-5300. Thru Aug. 5: "The Secret of NIMH." Beg. Aug. 6: "Things Are Tough All Over."
109. **INTERBORO**—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—"The Best Little Whorehouse in Texas." #2—"E.T. the Extra-Terrestrial." #3—"Young Doctors in Love." #4—Thru Aug. 5: "A Midsummer Night's Sex Comedy." Beg. Aug. 6: "The World According to Garp."
111. **LOEWS AMERICAN**—East Ave. at Metropolitan. 828-3222. #1—"Night Shift." #2—"Raiders of the Lost Ark."
113. **LOEWS RIVERDALE**—W. 259th St. at Riverdale Ave. 884-2260. Program unavailable.
114. **PALACE**—Unionport Rd. at E. Tremont Ave. 829-3900. #1—Thru Aug. 5: "Annie." Beg. Aug. 6: "Things Are Tough All Over." #2—"The Secret of NIMH."

Brooklyn

201. **BAY RIDGE-FORTWAY**—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—"E.T. the Extra-Terrestrial." #2—Thru Aug. 5: "Rocky III." Beg. Aug. 6: "The World According to Garp." #3—Thru Aug. 5: "The Challenge." Beg. Aug. 6: "The Pirate Movie." #4—"The Secret of NIMH." #5—"The Best Little Whorehouse in Texas."
202. **BAY RIDGE-LOEWS ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—"Tron." #2—"Swamp Thing."
203. **BENSONHURST-BENSON**—86th St. at 20th Ave. 372-1617. #1—Thru Aug. 5: "Poltergeist." Beg. Aug. 6: "The Pirate Movie." #2—"Young Doctors in Love."
204. **BENSONHURST-HIGHWAY**—Kings Hwy. at W. 7th St. 339-1060. "The Secret of NIMH."

205. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—"Annie." #2—"Author! Author!"
206. **BENSONHURST-MARBORO**—Bay Pkwy. at 69th St. 232-4000. #1—"E.T. the Extra-Terrestrial." #2—"The Best Little Whorehouse in Texas." #3—"Night Shift." #4—Thru Aug. 5: "Rocky III." Beg. Aug. 6: "The World According to Garp."
208. **BOROUGH PARK-WALKER**—18th Ave. at 64th St. 232-4500. "Raiders of the Lost Ark."
210. **BRIGHTON BEACH-OCEANA**—Brighton Beach Ave. at Coney Island Ave. 743-4333. July 27: "Singin' in the Rain." #1—Thru July 29: "Poltergeist." Beg. July 30: "The Secret of NIMH." #2—"E.T. the Extra-Terrestrial." #3—"The Best Little Whorehouse in Texas." #4—"The Challenge."
211. **BROOKLYN HEIGHTS-CINEMA**—Henry St. at Orange. 596-7070. #1—"Night Shift." #2—Thru Aug. 5: "A Midsummer Night's Sex Comedy." Beg. Aug. 6: "Diner."
212. **CANARSIE-TRIPLEX**—Ave. L at E. 93rd St. 251-0700. #1—"Night Shift." #2—"E.T. the Extra-Terrestrial." #3—"The Best Little Whorehouse in Texas."
213. **COBBLE HILL-CINEMA**—Court St. at Butler. 596-9113. #1—"Star Trek II: The Wrath of Khan." #2—Thru Aug. 5: "The Secret of NIMH." Beg. Aug. 6: "Annie."
221. **FLATBUSH-RKO NOSTRAND**—Nostrand Ave. at Kings Hwy. 252-6112. "E.T. the Extra-Terrestrial."
223. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—"Author! Author!" #2—"Annie."
224. **FLATLANDS-RKO BROOK**—Flatlands Ave. at Flatbush Ave. 258-2034. "Poltergeist."
225. **FLATLANDS-RKO KINGS PLAZA**—NORTH—Flatbush Ave. at Ave. U. 253-1110. "Rocky III." SOUTH—"A Midsummer Night's Sex Comedy."
231. **MIDWOOD-AVENUE U-AI E.** 16th St. 336-1234. Thru Aug. 5: "Swamp Thing." Beg. Aug. 6: "The Sword and the Sorcerer."
232. **MIDWOOD-KENT**—Coney Island Ave. nr. Ave. H. 434-8422. Thru Aug. 5: "My Dinner With Andre." Beg. Aug. 6: "Annie."
233. **MIDWOOD-RKO COLLEGE**—Flatbush Ave. at Ave. H. 859-1384. "The Best Little Whorehouse in Texas."
234. **MIDWOOD-RKO KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. Aug. 3: "Singin' in the Rain." #1—"Diner." #2—"Annie." #3—"Young Doctors in Love." #4—"Night Shift."
235. **MIDWOOD-RKO MIDWOOD**—Ave. J at E. 13th St. 377-1718. Thru Aug. 5: "Porky's." Beg. Aug. 6: "Dead Men Don't Wear Plaid."
236. **PARK SLOPE-PLAZA**—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Aug. 5: "The Secret of NIMH." "Airplane!" #2—"The Best Little Whorehouse in Texas."

Staten Island

300. **ELTINGVILLE-AMBOY**—356-3800. #1—"The Secret of NIMH." #2—Thru Aug. 5: "Swamp Thing." Beg. Aug. 6: "The Pirate Movie."
303. **NEW DORP-HYLAN**—351-6601. #1—Thru Aug. 5: "Tron." Beg. Aug. 6: "The Sword and the Sorcerer." #2—Thru Aug. 5: "Annie." Beg. Aug. 6: "Things Are Tough All Over."
304. **NEW DORP-LANE**—351-2110. "The Best Little Whorehouse in Texas."
305. **NEW DORP-RAE**—979-0444. #1—"Poltergeist." #2—"Night Shift."
306. **NEW DORP-RKO FOX PLAZA**—987-6800. #1—"Young Doctors in Love." #2—"E.T. the Extra-Terrestrial."
307. **NEW SPRINGVILLE-ISLAND**—761-6666. #1—"E.T. the Extra-Terrestrial." #2—Thru Aug. 5: "A Midsummer Night's Sex Comedy." Beg. Aug. 6: "The World According to Garp."
308. **NEW SPRINGVILLE-RKO RICHMOND**—761-3103. "Rocky III."

Queens

401. **ASTORIA-UA ASTORIA**—Steinway St. 545-9470. #1—"Night Shift." #2—"E.T. the Extra-Terrestrial." #3—"The Best Little Whorehouse in Texas." #4—Thru Aug. 5: "Tron." Beg. Aug. 6: "Things Are Tough All Over."

403. **BAYSIDE-BAYSIDE**—Bell at 39th Ave. 225-1110. #1—"E.T. the Extra-Terrestrial." #2—"The Best Little Whorehouse in Texas." #3—"Night Shift." #4—Thru Aug. 5: "Diner." Beg. Aug. 6: "The Pirate Movie."
404. **BAYSIDE-LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—"Annie." #2—"A Midsummer Night's Sex Comedy."
406. **CORONA-PLAZA**—Roosevelt Ave. nr. 103rd St. 639-0012. Thru Aug. 5: "Poltergeist." Beg. Aug. 6: "Grease 2."
408. **ELMHURST-LOEWS ELMWOOD**—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Tron." #2—"Swamp Thing."
410. **FLUSHING-PARSONS-Parsons at Union Tpke.** 591-8555. #1—Thru Aug. 5: "Swamp Thing." Beg. Aug. 6: "Things Are Tough All Over." #2—"The Secret of NIMH."
411. **FLUSHING-RKO KEITHS**—Northern Blvd. at Main St. 353-4000. #1—"Young Doctors in Love." #2—"Poltergeist." #3—"Swamp Thing."
412. **FLUSHING-RKO PROSPECT**—Main St. nr. 41st Rd. 359-1050. #1—"Night Shift." #2—"Annie." #3—"A Midsummer Night's Sex Comedy."
413. **FLUSHING-UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—"E.T. the Extra-Terrestrial." #2—"The Best Little Whorehouse in Texas." #3—"Tron." #4—"The Secret of NIMH."
414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. "E.T. the Extra-Terrestrial."
416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Annie."
417. **FOREST HILLS-CONTINENTAL**—Austin at 71st Ave. 544-1020. #1—"Young Doctors in Love." #2—Thru Aug. 5: "The Secret of NIMH."
418. **FOREST HILLS-FOREST HILLS**—Queens Blvd. at 71st Ave. 261-7866. #1—"The Best Little Whorehouse in Texas." #2—"Night Shift."
419. **FOREST HILLS-LOEWS TRYLON**—Queens Blvd. nr. 66th Ave. 459-8944. "Annie." Aug. 8: "Gigi."
420. **FOREST HILLS-MIDWAY**—Queens Blvd. at Continental. 261-8572. #1—"E.T. the Extra-Terrestrial." #2—Thru Aug. 5: "Diner." Beg. Aug. 6: "The Pirate Movie." #3—"Rocky III." #4—Thru Aug. 5: "A Midsummer Night's Sex Comedy." Beg. Aug. 6: "The World According to Garp."
423. **FRESH MEADOWS-RKO MEADOWS**—Horace Harding Blvd. at 190th St. 454-6800. #1—"Rocky III." #2—"Author! Author!"
424. **GLEN OAKS-RKO**—Union Tpke. at 255th St. 347-7777. "Young Doctors in Love."
426. **JACKSON HEIGHTS-BOULEVARD**—Northern Blvd. at 83rd St. 335-0170. #1—Thru Aug. 5: "Swamp Thing." Beg. Aug. 6: "The Sword and the Sorcerer." #2—Thru Aug. 5: "The Challenge." Beg. Aug. 6: "The Pirate Movie." #3—"The Secret of NIMH."
427. **JACKSON HEIGHTS-COLONY**—82nd St. nr. Roosevelt Ave. 429-8004. "The Best Little Whorehouse in Texas."
428. **JACKSON HEIGHTS-JACKSON**—82nd St. at Roosevelt Ave. 335-0242. #1—"Night Shift." #2—"E.T. the Extra-Terrestrial." #3—"Young Doctors in Love."
436. **KEW GARDENS HILLS-MAIN STREET**—Nr. 72nd Rd. 268-3636. Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Annie."
437. **LITTLE NECK-LITTLE NECK**—254-18 Northern Blvd. 225-2800. Beg. Aug. 6: "Poltergeist."
438. **MIDDLE VILLAGE-ARION**—Metropolitan Ave. at 74th St. 894-4183. Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Poltergeist."
439. **OZONE PARK-CROSSBAY**—Rockaway at Woodhaven Blvd. 848-1738. #1—"The Best Little Whorehouse in Texas." #2—Thru Aug. 5: "A Midsummer Night's Sex Comedy." Beg. Aug. 6: "The World According to Garp."
442. **REGO PARK-DRAKE**—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Aug. 5: "The Thing." Beg. Aug. 6: "Dead Men Don't Wear Plaid."
447. **ROCKAWAY PARK-SURFSIDE**—103-22 Rockaway Beach Blvd. 945-4632. #1—"Star Trek II: The Wrath of Khan." #2—Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Annie."
448. **SUNNYSIDE-CENTER**—Queens Blvd. at 43rd St. 784-3050. #1—Thru Aug. 5: "Swamp Thing." Beg. Aug. 6: "Things Are Tough All Over." #2—Thru Aug. 5: "The Secret of NIMH." Beg. Aug. 6 (tent.): "Annie."

MOVIES

450. **WHITESTONE-CROSS ISLAND**-Cross Island Pkwy. 767-2800. #1-"Poltergeist." #2-Thru Aug. 5: "Raiders of the Lost Ark." Beg. Aug. 6: "The Sword and the Sorcerer."
451. **WOODHAVEN-HAVEN**-80-16 Jamaica Ave. 296-2325. Thru Aug. 5: "Raiders of the Lost Ark." Beg. Aug. 6: "Poltergeist."
453. **WOODSIDE-DELUXE**-Roosevelt Ave. at 62nd St. 429-2929. Thru Aug. 5: "Blade Runner."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-GRAND AVENUE**- 223-2323. Thru Aug. 5: "Star Trek II: The Wrath of Khan."
501. **BALDWIN-RKO**- 223-9230. "Poltergeist."
502. **BELLEROSSE-RKO**- 775-1351. Thru Aug. 3: "Porky's." Beg. Aug. 4: "Dead Men Don't Wear Plaid."
503. **BELLMORE-PLAYHOUSE**- 785-5400. #1-"Star Trek II: The Wrath of Khan." #2-Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Annie."
504. **BELLMORE-THE MOVIES**- 785-3032. "Tron"; "Close Encounters of the Third Kind."
506. **BETHPAGE-BETHPAGE**- 796-2554. Program unavailable.
507. **BETHPAGE-MID-ISLAND**- 796-7500. Program unavailable.
508. **CEDARHURST-CENTRAL**- 569-0105. #1-Thru Aug. 5: "Das Boot." Beg. Aug. 6: "Things Are Tough All Over." #2 & #3-"Night Shift."
511. **EAST MEADOW-FLICK**- 794-8008. #1-Thru Aug. 5: "Swamp Thing." Beg. Aug. 6: "Annie." #2-Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Poltergeist."
512. **EAST MEADOW-MEADOWBROOK**- 731-2423. #1-"E.T. the Extra-Terrestrial." #2-"The Best Little Whorehouse in Texas." #3-Thru Aug. 5: "Rocky III." Beg. Aug. 6: "The Pirate Movie." #4-"Night Shift."
513. **EAST ROCKAWAY-CRITERION**- 599-0242. #1-Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Annie." #2-"Star Trek II: The Wrath of Khan."
514. **ELMONT-ARGO**- 437-0356. Program unavailable.
516. **FARMINGDALE-RKO**- 249-0122. "Star Trek II: The Wrath of Khan."
517. **FLORAL PARK-RKO FLORAL**- 352-2280. "Author! Author!"
518. **FRANKLIN SQUARE-FRANKLIN**- 775-3257. #1-"Young Doctors in Love." #2-Thru Aug. 5: "Swamp Thing." Beg. Aug. 6: "Poltergeist."
519. **GARDEN CITY-RKO ROOSEVELT FIELD**- 741-4007. #1-"Author! Author!" #2-"A Midsummer Night's Sex Comedy."
521. **GARDEN CITY PARK-RKO PARK EAST**- 741-8484. "Tron."
523. **GREAT NECK-SQUIRE**- 466-2020. "The Best Little Whorehouse in Texas."
524. **HEWLETT-RKO**- 791-6768. Thru Aug. 3: "Porky's." Beg. Aug. 4: "Dead Men Don't Wear Plaid."
526. **HICKSVILLE-HICKSVILLE**- 931-0749. #1-"The Secret of NIMH." #2-"The Best Little Whorehouse in Texas."
527. **HICKSVILLE-RKO PLAINVIEW**- 935-6100. "Night Shift."
528. **HICKSVILLE-RKO TWIN NORTH**- 433-2400. "Author! Author!" **SOUTH**- "E.T. the Extra-Terrestrial."
529. **LAWRENCE-RKO**- 371-0203. #1-"La Cage aux Folles." #2-"Swamp Thing." #3-"Author! Author!"
530. **LEVITTOWN-LEVITTOWN**- 731-0516. Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Poltergeist."
531. **LEVITTOWN-LOEWS NASSAU**- 731-5400. #1-"An Officer and a Gentleman." #2-"Young Doctors in Love." #3-"Annie." #4-"Diner."
532. **LONG BEACH-LIDO**- 432-0056. "Star Trek II: The Wrath of Khan."
533. **LYNBROOK-LYNBROOK**- 593-1033. #1-"The Best Little Whorehouse in Texas." #2-"E.T. the Extra-Terrestrial." #3-"The Secret of NIMH." #4-"Rocky III."
534. **LYNBROOK-STUDIO ONE**- 599-5151. Thru Aug. 5: "My Dinner With Andre." Beg. Aug. 6: "La Cage aux Folles."

535. **MALVERNE-TWIN**- 599-6966. #1-Thru Aug. 5: "Das Boot." Beg. Aug. 6: "Poltergeist." #2-"Star Trek II: The Wrath of Khan."
536. **MANHASSET-MANHASSET**- 627-7887. #1-"E.T. the Extra-Terrestrial." #2-"Diner." #3-"Young Doctors in Love."
537. **MANHASSET-RKO CINEMA**- 627-1300. "A Midsummer Night's Sex Comedy."
540. **MASSAPEQUA-PEQUA**- 799-6464. "Rocky III."
541. **MASSAPEQUA-SUNRISE MALL**- 795-2244. #1-"Author! Author!" #2-"Night Shift." #3-"Young Doctors in Love." #4-"A Midsummer Night's Sex Comedy." #5-"The Secret of NIMH." #6-"The Best Little Whorehouse in Texas." #7-Thru Aug. 5: "Annie." Beg. Aug. 6: "Things Are Tough All Over."
542. **MERRICK-GABLES**- 546-0734. Thru Aug. 5: "Firefox." Beg. Aug. 6: "Raiders of the Lost Ark."
543. **MERRICK-MALL**- 623-4424. "Rocky III."
544. **MERRICK-MERRICK**- 623-1522. Thru Aug. 5: "Swamp Thing." Beg. Aug. 6: "Things Are Tough All Over."
545. **NEW HYDE PARK-HERRICKS**- 747-0555. Thru Aug. 5: "Raiders of the Lost Ark." Beg. Aug. 6: "Blade Runner."
546. **NEW HYDE PARK-RKO ALAN**- 354-4338. "Poltergeist."
547. **OCEANSIDE-OCEANSIDE**- 536-7565. #1-"Star Trek II: The Wrath of Khan." #2-Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Annie."
548. **OLD BETHPAGE-CINE CAPRI**- 752-1610. Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Poltergeist."
549. **OYSTER BAY-MOVIES**- 922-0333. #1-"Star Trek II: The Wrath of Khan." #2-Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Poltergeist."
550. **PLAINVIEW-OLD COUNTRY**- 931-4242. #1-Thru Aug. 5: "Star Trek II: The Wrath of Khan." Beg. Aug. 6: "Things Are Tough All Over." #2-"The Secret of NIMH."
551. **PLAINVIEW-RKO MORTON VILLAGE**- 938-2323. Thru Aug. 3: "Porky's." Beg. Aug. 4: "Dead Men Don't Wear Plaid."
552. **PLAINVIEW-RKO TWIN**- 931-1333. #1-"La Cage aux Folles." #2-"Young Doctors in Love."
554. **PORT WASHINGTON-MOVIES**- 767-5600. #1-Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "The Pirate Movie." #2-Thru Aug. 5: "The Secret of NIMH." Beg. Aug. 6: "The Sword and the Sorcerer." #3-Thru Aug. 5: "Night Shift."
555. **PORT WASHINGTON-SANDS POINT**- 883-5074. "Star Trek II: The Wrath of Khan."
557. **ROCKVILLE CENTRE-RKO FANTASY**- 764-8000. "A Midsummer Night's Sex Comedy."
558. **ROCKVILLE CENTRE-RKO TWIN**- 678-3121. #1-"Swamp Thing." #2-"Young Doctors in Love."
559. **ROSLYN-ROSLYN**- 621-8488. #1-Thru Aug. 5: "Annie." Beg. Aug. 6: "Things Are Tough All Over." #2-"La Cage aux Folles."
561. **SYOSSET-SYOSSET**- 921-5810. "The World According to Garp."
562. **SYOSSET-UA CINEMA 150**- 364-0700. Thru Aug. 5: "Tron." Beg. Aug. 6: "Rocky III."
566. **VALLEY STREAM-RKO GREEN ACRES**- 561-2100. "Poltergeist."
567. **VALLEY STREAM-SUNRISE**- 825-5700. #1-"Annie." #2-"The Best Little Whorehouse in Texas." #3-"E.T. the Extra-Terrestrial." #4-"Tron." #5-"An Officer and a Gentleman." #6-"Night Shift." #7-"The World According to Garp." #8-"The Secret of NIMH." #9-"Diner." #10-"Rocky III." #11-"Young Doctors in Love."
568. **VALLEY STREAM-VALLEY STREAM**- 825-8371. Thru Aug. 5: "Blade Runner."
570. **WANTAGH-CINEMA WANTAGH**- 221-7784. #1-Thru Aug. 5: "Swamp Thing." Beg. Aug. 6: "Annie." #2-"Poltergeist."
571. **WANTAGH-RKO**- 781-6969. "E.T. the Extra-Terrestrial."
573. **WESTBURY-DRIVE-IN**- 334-3400. #1-"The Best Little Whorehouse in Texas." #2-"E.T. the Extra-Terrestrial." #3-"Night Shift."
574. **WESTBURY-WESTBURY**- 333-1911. #1-Thru Aug. 5: "Raiders of the Lost Ark." Beg. Aug. 6: "Poltergeist." #2-"Blade Runner."

Suffolk County

600. **AMITYVILLE-RKO**- 264-7789. #1-"The Challenge." #2-"The Secret of NIMH."



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MOVIES

601. **BABYLON-BABYLON**- 669-3399. "E.T. the Extra-Terrestrial."
602. **BABYLON-RKO**- 669-0700. #1-"Swamp Thing." #2-"Night Shift."
603. **BABYLON-SOUTH BAY**- 587-7676. #1-Thru Aug. 5: "Poltergeist." Beg. Aug. 6: "The Sword and the Sorcerer." #2-"The Best Little Whorehouse in Texas." #3-Thru Aug. 5: "The Secret of NIMH." Beg. Aug. 6 (tent.): "Poltergeist."
604. **BAY SHORE-CINEMA**- 665-1722. "Rocky III."
605. **BAY SHORE-ENCORE**- 655-9834. Thru Aug. 5: "Firefox."
606. **BAY SHORE-LOEWS SOUTH SHORE MALL**- 666-4000. #1-"A Midsummer Night's Sex Comedy." #2-"The Challenge."
607. **BAY SHORE-RKO**- 665-0200. "Annie."
608. **BAY SHORE-SUNRISE DRIVE-IN**- 665-1111. #1-"E.T. the Extra-Terrestrial." #2-"The Best Little Whorehouse in Texas."
609. **BRENTWOOD-BRENTWOOD**- 273-3900. Thru Aug. 5: "Tron." Beg. Aug. 6: "The Secret of NIMH."
610. **BRIDGEHAMPTON-HAMPTONS DRIVE-IN**- 537-0770. Thru Aug. 5: "Poltergeist." Beg. Aug. 6: "Annie."
612. **CENTER MORICHES-CENTER**- 878-2100. Tent.: "Star Trek II: The Wrath of Khan."
613. **CENTEREACH-CENTEREACH**- 588-0088. "The Secret of NIMH."
615. **COMMACK-DRIVE-IN**- 499-2900. "E.T. the Extra-Terrestrial."
616. **COMMACK-MAYFAIR**- 543-0707. "Rocky III."
617. **COMMACK-RKO**- 499-4545. #1-"Annie." #2-"Young Doctors in Love."
618. **COPIAGUE-JOHNNY ALL-WEATHER DRIVE-IN**- 842-4258. Thru Aug. 5: "Young Doctors in Love." Beg. Aug. 6: "Things Are Tough All Over."
619. **CORAM-CORAM**- 698-7200. "Star Trek II: The Wrath of Khan."
620. **CORAM-DRIVE-IN**- 732-6200. "E.T. the Extra-Terrestrial."
621. **CORAM-PINE**- 698-6442. #1-"Poltergeist." #2-Thru Aug. 5: "The Secret of NIMH." Beg. Aug. 6 (tent.): "Annie."
622. **DEER PARK-DEER PARK**- 667-2440. Thru Aug. 5: "Firefox." Beg. Aug. 6: "Poltergeist."
625. **EAST HAMPTON-CINEMAS**- 324-0448. #1-"An Officer and a Gentleman." #2-"The World According to Garp." #3-"Night Shift." #4-"E.T. the Extra-Terrestrial." #5-Thru Aug. 5: "A Midsummer Night's Sex Comedy." Beg. Aug. 6: "The Best Little Whorehouse in Texas."
626. **EAST NORTHPORT-LARKFIELD**- 261-0043. Thru Aug. 5: "Poltergeist." Beg. Aug. 6 (tent.): "Diner."
627. **EAST SETAUKET-RKO FOX**- 473-2400. "Young Doctors in Love."
628. **ELWOOD-ELWOOD**- 499-7800. #1-"Night Shift." #2-Thru Aug. 5: "A Midsummer Night's Sex Comedy." Beg. Aug. 6: "The World According to Garp."
629. **FARMINGVILLE-COLLEGE PLAZA**- 698-2200. #1-Thru Aug. 5: "Poltergeist." Beg. Aug. 6: "The Pirate Movie." #2-"Night Shift."
630. **GREENPORT-GREENPORT**- 477-0500. Thru Aug. 5: "Poltergeist." Beg. Aug. 6: "Diner."
631. **HAUPPAUGE-HAUPPAUGE**- 265-1814. "Poltergeist."
632. **HUNTINGTON-RKO SHORE**- 421-5200. #1-"Diner." #2-"The Best Little Whorehouse in Texas." #3-"Young Doctors in Love." #4-"Poltergeist."
633. **HUNTINGTON-RKO WHITMAN**- 423-1300. "E.T. the Extra-Terrestrial."
634. **HUNTINGTON-RKO YORK**- 421-3911. "A Midsummer Night's Sex Comedy."
635. **ISLIP-ISLIP**- 581-5200. #1-"The Best Little Whorehouse in Texas." #2-"Night Shift." #3-Thru Aug. 5: "The Secret of NIMH." Beg. Aug. 6: "Poltergeist."
636. **KINGS PARK-KINGS PARK**- 269-4422. Program unavailable.
637. **LAKE GROVE-RKO SMITH HAVEN MALL**- 724-9550. "Rocky III."
638. **LAKE RONKONKOMA-LAKESIDE**- 981-7100. Program unavailable.
639. **LINDENHURST-LINDENHURST**- 888-5400. Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Poltergeist."

640. **MATTITUCK-MATTITUCK**- 298-4405. #1-Thru Aug. 5: "Rocky III." #2-Thru Aug. 5: "Author! Author!" #3-Thru Aug. 5: "Annie."
641. **MONTAUK-THE MOVIES**- 668-2393. Aug. 2-3: "Taps." Aug. 4-5: "Mommie Dearest." Aug. 6-7: "Victor/Victoria." Beg. Aug. 8: "Raiders of the Lost Ark."
642. **NESCONSET-SMITHTOWN ALL-WEATHER INDOOR**- 265-8118. "A Midsummer Night's Sex Comedy." **OUTDOOR**- Thru Aug. 5: "Night Shift." Beg. Aug. 6: "The Best Little Whorehouse in Texas."
643. **NORTH BABYLON-NORTH BABYLON**- 667-2495. #1-Thru Aug. 5: "Young Doctors in Love." Beg. Aug. 6: "Annie." #2-"Star Trek II: The Wrath of Khan."
644. **NORTHPORT-NORTHPORT**- 261-8600. Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Poltergeist."
645. **OAKDALE-OAKDALE**- 589-8118. Thru Aug. 5: "Firefox." Beg. Aug. 6: "Raiders of the Lost Ark."
646. **OCEAN BEACH-COMMUNITY**- 583-5184. Thru Aug. 2: "Stevie." Aug. 3-4: "Firefox." Aug. 5-6: "Beau Pere." Aug. 7-8: "Reds."
648. **PATCHOGUE-PATCHOGUE**- 475-0601. "The Best Little Whorehouse in Texas."
649. **PATCHOGUE-RKO PLAZA**- 475-5225. #1-"Annie." #2-"E.T. the Extra-Terrestrial."
650. **PATCHOGUE-SUNRISE ALL-WEATHER INDOOR**- 363-7200. "Young Doctors in Love." **OUTDOOR**- Thru Aug. 5: "Rocky III." Beg. Aug. 6: "Night Shift."
651. **PATCHOGUE-SUNWAVE**- 475-7766. #1-Thru Aug. 5: "Tron." Beg. Aug. 6: "The World According to Garp." #2-Thru Aug. 5: "A Midsummer Night's Sex Comedy." Beg. Aug. 6: "The Sword and the Sorcerer."
653. **PORT JEFFERSON-MINI EAST**- 928-6555. "E.T. the Extra-Terrestrial." **CINEMA WEST**- "The Best Little Whorehouse in Texas."
654. **PORT JEFFERSON STATION-RKO BROOKHAVEN**- 473-1200. Thru Aug. 3: "Porky's." Beg. Aug. 4: "Dead Men Don't Wear Plaid."
655. **RIVERHEAD-SUFFOLK**- 727-3133. Thru Aug. 5: "Raiders of the Lost Ark." Beg. Aug. 6: "Poltergeist."
656. **ROCKY POINT-DRIVE-IN**- 744-8900. Thru Aug. 5: "The Best Little Whorehouse in Texas." Beg. Aug. 6: "Night Shift."
657. **SAG HARBOR-SAG HARBOR**- 725-0010. Thru Aug. 5: "My Dinner With Andre." Beg. Aug. 6: "Don's Party."
658. **SAYVILLE-SAYVILLE**- 589-0232. #1-Thru Aug. 5: "The Secret of NIMH." Beg. Aug. 6: "Poltergeist." #2-"Night Shift." #3-"Star Trek II: The Wrath of Khan."
659. **SHIRLEY-DRIVE-IN**- 281-5444. Thru Aug. 5: "Night Shift." Beg. Aug. 6: "The Best Little Whorehouse in Texas."
660. **SHIRLEY-SHIRLEY**- 281-3301. Program unavailable.
662. **SMITHTOWN-SMITHTOWN**- 265-1551. "E.T. the Extra-Terrestrial."
663. **SOUTHAMPTON-SOUTHAMPTON**- 283-1300. #1-Thru Aug. 5: "The Best Little Whorehouse in Texas." Beg. Aug. 6: "Night Shift." #2-Thru Aug. 5: "Diner." Beg. Aug. 6: "Young Doctors in Love."
664. **STONY BROOK-LOEWS**- 751-2300. #1-"Annie." #2-"Author! Author!" #3-"Swamp Thing."
666. **WEST ISLIP-TWIN**- 669-2626. #1-"Star Trek II: The Wrath of Khan." #2-Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Poltergeist."
667. **WESTHAMPTON-HAMPTON ARTS**- 288-2600. Thru Aug. 5: "Annie." Beg. Aug. 6: "E.T. the Extra-Terrestrial."
668. **WESTHAMPTON-WESTHAMPTON**- 288-1500. "Young Doctors in Love."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE-BEDFORD PLAYHOUSE**- 234-7300. "E.T. the Extra-Terrestrial."
701. **BEDFORD VILLAGE-CINEMA 22**- 234-9577. Thru Aug. 5: "Poltergeist."

702. **BRONXVILLE-BRONXVILLE**- 961-4030. #1-"The Best Little Whorehouse in Texas." #2-Thru Aug. 5: "Poltergeist." Beg. Aug. 6: "The Pirate Movie." #3-"Night Shift."
703. **CROSS RIVER-CROSS RIVER**- 763-8811. Program unavailable.
704. **DOBBS FERRY-PICKWICK**- 693-7727. Program unavailable.
705. **GREENBURGH-CINEMA 100**- 946-4680. #1-"E.T. the Extra-Terrestrial." #2-"The Best Little Whorehouse in Texas."
706. **HARTSDALE-CINEMA**- 428-2200. #1-"Night Shift." #2-Thru Aug. 5: "Annie." #3-Thru Aug. 5: "The Secret of NIMH." Beg. Aug. 6: "The Sword and the Sorcerer." #4-"A Midsummer Night's Sex Comedy."
707. **LARCHMONT-PLAYHOUSE**- 834-3001. Thru Aug. 5: "A Midsummer Night's Sex Comedy." Beg. Aug. 6: "The World According to Garp."
708. **MAMARONECK-PLAYHOUSE**- 698-2200. #1-"The Best Little Whorehouse in Texas." #2-"Young Doctors in Love." #3-"E.T. the Extra-Terrestrial." #4-"Night Shift."
709. **MOUNT KISCO-MOUNT KISCO**- 666-6900. #1-"The Best Little Whorehouse in Texas." #2-"Diner."
710. **MOUNT VERNON-PARKWAY**- 664-3311. Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Poltergeist."
712. **NEW ROCHELLE-LOEWS**- 632-1700. #1-"Raiders of the Lost Ark." #2-"Swamp Thing."
713. **NEW ROCHELLE-RKO MALL**- 636-8808. "The Best Little Whorehouse in Texas."
714. **NEW ROCHELLE-RKO PROCTORS**- 632-1100. #1-"The Challenge." #2-"Young Doctors in Love." #3-"E.T. the Extra-Terrestrial." #4-"Poltergeist." #5-"A Midsummer Night's Sex Comedy."
715. **NEW ROCHELLE-TOWN**- 632-4000. "Rocky III."
716. **OSSINING-ARCADIAN**- 941-5200. #1-"Night Shift." #2-Thru Aug. 5: "A Midsummer Night's Sex Comedy."
717. **PEEKSKILL-BEACH**- 737-6262. #1-"The Best Little Whorehouse in Texas." #2-"Night Shift." #3-"Diner."
718. **PEEKSKILL-HOLLOWBROOK DRIVE-IN**- 528-4600. Program unavailable.
719. **PEEKSKILL-WESTCHESTER MALL**- 528-8822. #1-Thru Aug. 5: "Annie." #2-Thru Aug. 5: "Author! Author!" Beg. Aug. 6: "The Sword and the Sorcerer." #3-"Young Doctors in Love."
720. **PELHAM-PICTURE HOUSE**- 738-3160. Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Annie."
721. **PLEASANTVILLE-ROME**- 769-0720. "E.T. the Extra-Terrestrial."
722. **RYE-RYE RIDGE**- 939-8177. #1-"The Secret of NIMH." #2-Thru Aug. 5: "Diner." Beg. Aug. 6: "The Sword and the Sorcerer."
723. **SCARSDALE-FINE ARTS**- 723-6699. "Diner."
724. **SCARSDALE-PLAZA**- 725-0078. Thru Aug. 5: "Raiders of the Lost Ark." Beg. Aug. 6 (tent.): "Author! Author!"
726. **WHITE PLAINS-COLONY**- 948-8828. Thru Aug. 5: "Swamp Thing."
727. **WHITE PLAINS-GALLERIA**- 997-8198. #1-"Young Doctors in Love." #2-"Poltergeist."
728. **WHITE PLAINS-UA CINEMA**- 946-2820. "Tron."
730. **YONKERS-CENTRAL PLAZA**- 793-3232. #1-"Rocky III." #2-"Young Doctors in Love."
731. **YONKERS-KENT**- 237-3440. Thru Aug. 5: "Star Trek II: The Wrath of Khan." Beg. Aug. 6: "Annie."
732. **YONKERS-MOVIELAND**- 793-0002. #1-"E.T. the Extra-Terrestrial." #2-Thru Aug. 5: "Annie." Beg. Aug. 6: "Things Are Tough All Over." #3-"A Midsummer Night's Sex Comedy." #4-Thru Aug. 5: "The Secret of NIMH." Beg. Aug. 6: "The Sword and the Sorcerer."
733. **YONKERS-PARK HILL**- 969-4477. Program unavailable.
735. **YORKTOWN HEIGHTS-TRIANGLE**- 245-7555. #1-Thru Aug. 5: "Rocky III." #2-"The Secret of NIMH."

Rockland County

740. **BLAUVELT-NYACK DRIVE-IN**- 358-1844. "E.T. the Extra-Terrestrial."
742. **MONSEY-ROCKLAND DRIVE-IN**- 356-4040. "The Best Little Whorehouse in Texas."

743. **NANUET-MALL-** 623-6336. Program unavailable.
744. **NANUET-ROUTE 59-** 623-3355. "E.T. the Extra-Terrestrial."
745. **NANUET-THE MOVIES-** 623-0211. #1-"Rocky III." #2-"Poltergeist." #3-"Diner." #4-"Annie." #5-"Night Shift."
746. **NEW CITY-TOWN-** 634-5100. #1-"Night Shift." #2-Thru Aug. 5: "A Midsummer Night's Sex Comedy."
747. **NEW CITY-UA CINEMA 304-** 634-8200. #1-"E.T. the Extra-Terrestrial." #2-"Young Doctors in Love."
748. **NYACK-CINEMA EAST-** 358-6631. "The Best Little Whorehouse in Texas."
750. **ORANGEBURG-303 DRIVE-IN-** 359-2021. "Night Shift."
751. **PEARL RIVER-CENTRAL-** 735-2530. "The Secret of NIMH."
752. **PEARL RIVER-PEARL RIVER-** 735-6500. "Raiders of the Lost Ark."
754. **SPRING VALLEY-CINEMA 45-** 352-1445. "The Challenge."
755. **STONY POINT-9 W CINEMA-** 942-0303. "Blade Runner."
756. **SUFFERN-LAFAYETTE-** 357-6030. "Young Doctors in Love."
758. **WEST HAVERSTRAW-PLAZA-** 947-2220. "Tron."

Connecticut

(Area Code 203)
Fairfield County

774. **BROOKFIELD-FINE ARTS-** 775-0070. #1-"E.T. the Extra-Terrestrial." #2-"The Best Little Whorehouse in Texas."
775. **DANBURY-CINE-** 743-2200. #1-"Night Shift." #2-"A Midsummer Night's Sex Comedy." #3-"Rocky III."
776. **DANBURY-CINEMA-** 748-2923. #1-"Young Doctors in Love." #2-"An Officer and a Gentleman."
777. **DANBURY-PALACE-** 748-7496. #1-"Annie." #2-"The Secret of NIMH." #3-Thru Aug. 5: "Poltergeist." Beg. Aug. 6: "The Pirate Movie."
778. **DARIEN-PLAYHOUSE-** 655-0100. "E.T. the Extra-Terrestrial."
779. **FAIRFIELD-COMMUNITY-** 255-6555. #1-"E.T. the Extra-Terrestrial." #2-"The Best Little Whorehouse in Texas."
780. **FAIRFIELD-COUNTY-** 334-1411. "Diner."
781. **GREENWICH-CINEMA-** 869-6030. "E.T. the Extra-Terrestrial."
782. **GREENWICH-PLAZA-** 869-4030. #1-"Night Shift." #2-"A Midsummer Night's Sex Comedy." #3-Thru Aug. 5: "Diner." Beg. Aug. 6: "The Pirate Movie."
783. **NEW CANAAN-PLAYHOUSE-** 966-0600. "The Best Little Whorehouse in Texas."
784. **NORWALK-CINEMA-** 838-4504. #1-"Night Shift." #2-"A Midsummer Night's Sex Comedy."
785. **NORWALK-NORWALK-** 866-3010. Thru Aug. 5: "Rocky III." Beg. Aug. 6: "Things Are Tough All Over."
787. **RIDGEFIELD-CINEMA-** 438-3338. Program unavailable.
788. **SOUTH NORWALK-SONO-** 866-9202. Thru Aug. 3: "Emmanuelle." "Bilitis." Aug. 4: "Over the Edge." "Rebel Without a Cause." Beg. Aug. 7: "Zoot Suit." "Melvin and Howard."
789. **SPRINGDALE-STATE-** 325-0250. Thru Aug. 5: "Raiders of the Lost Ark." Beg. Aug. 6: "Star Trek II: The Wrath of Khan."
790. **STAMFORD-AVON-** 324-9205. #1-"The Secret of NIMH." #2-Thru Aug. 5: "Rocky III." Beg. Aug. 6: "Things Are Tough All Over."
791. **STAMFORD-CINEMA-** 324-3100. #1-"The World According to Garp." #2-"Young Doctors in Love." #3-"Tron."

792. **STAMFORD-RIDGEWAY-** 323-5000. "An Officer and a Gentleman."
793. **TRUMBULL-TRANS-LUX-** 374-0462. #1-"Night Shift." #2-"The World According to Garp." #3-Thru Aug. 5: "A Midsummer Night's Sex Comedy." Beg. Aug. 6: "Things Are Tough All Over."
795. **WESTPORT-FINE ARTS-** 227-3324. #1-Thru Aug. 5: "Young Doctors in Love." Beg. Aug. 6: "The Pirate Movie." #2-"The World According to Garp." #3-227-9619. "E.T. the Extra-Terrestrial." #4-226-6666. "Diner."
796. **WESTPORT-POST-** 227-0500. "An Officer and a Gentleman."
798. **WILTON-CINEMA-** 762-5678. "The Best Little Whorehouse in Texas."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON-LINCOLN-** 997-6873. #1-Thru Aug. 5: "Star Trek II: The Wrath of Khan." Beg. Aug. 6: "Annie." #2-"The Best Little Whorehouse in Texas." #3-Thru Aug. 5: "The Secret of NIMH."
801. **HARRISON-WARNER-** 482-8550. #1-Thru Aug. 5: "Swamp Thing." Beg. Aug. 6: "The Sword and the Sorcerer." #2-Thru Aug. 5: "Porky's." Beg. Aug. 6: "Things Are Tough All Over."
803. **JERSEY CITY-HUDSON PLAZA-** 433-1100. #1-"Young Doctors in Love." #2-"Diner."
806. **SECAUCUS-LOEWS HARMON COVE-** 866-1000. #1-"Annie." #2-"Raiders of the Lost Ark." #3-"Rocky III." #4-"Swamp Thing."
807. **SECAUCUS-LOEWS MEADOW-** 866-6161. #1-"The Best Little Whorehouse in Texas." #2-"E.T. the Extra-Terrestrial." #3-"Young Doctors in Love." #4-"Night Shift." #5-"Tron." #6-"A Midsummer Night's Sex Comedy."
809. **WEST NEW YORK-MAYFAIR-** 865-2010. "Star Trek II: The Wrath of Khan."

Essex County

810. **BLOOMFIELD-CENTER-** 748-7900. Thru Aug. 5: "Porky's." Beg. Aug. 6: "Things Are Tough All Over."
811. **BLOOMFIELD-RKO ROYAL-** 748-3555. #1-"Swamp Thing." #2-"Night Shift."
813. **CEDAR GROVE-CINEMA 23-** 239-1462. Thru Aug. 5: "Tron." Beg. Aug. 6: "The Pirate Movie."
817. **LIVINGSTON-COLONY-** 992-0800. "The Best Little Whorehouse in Texas."
818. **MAPLEWOOD-MAPLEWOOD-** 763-3100. Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Poltergeist."
819. **MILLBURN-RKO-** 376-0800. #1-"E.T. the Extra-Terrestrial." #2-"Rocky III."
821. **MONTCLAIR-CLARIDGE-** 746-5564. "E.T. the Extra-Terrestrial."
822. **MONTCLAIR-WELLMONT-** 783-9500. #1-"Poltergeist." #2-"Night Shift." #3-"Raiders of the Lost Ark."
825. **NUTLEY-FRANKLIN-** 667-1777. #1-"The Best Little Whorehouse in Texas." #2-"The Secret of NIMH." #3-Thru Aug. 5: "Raiders of the Lost Ark." Beg. Aug. 6: "The Pirate Movie."
827. **UPPER MONTCLAIR-BELLEVUE-** 744-1455. "Rocky III."
828. **VERONA-VERONA-** 239-0880. "The Best Little Whorehouse in Texas."
829. **WEST CALDWELL-CINEMA WEST-** 575-9085. "Star Trek II: The Wrath of Khan."
830. **WEST ORANGE-ESSEX GREEN-** 731-7755. #1-"Annie." #2-"A Midsummer Night's Sex Comedy." #3-"Young Doctors in Love."

Union County

840. **BERKELEY HEIGHTS-BERKELEY-** 464-8888. Thru Aug. 5: "Raiders of the Lost Ark."

841. **CRANFORD-RKO-** 276-9120. #1-"Raiders of the Lost Ark." #2-"The Best Little Whorehouse in Texas."
842. **ELIZABETH-ELMORA-** 352-3483. Thru Aug. 5: "Blade Runner." Beg. Aug. 26: "Poltergeist."
846. **LINDEN-TWIN-** 925-9787. #1-"E.T. the Extra-Terrestrial." #2-"The Best Little Whorehouse in Texas."
848. **ROSELLE PARK-PARK-** 245-0358. Thru Aug. 5: "Firefox." Beg. Aug. 6: "Annie."
849. **SUMMIT-STRAND-** 273-3900. "Tron."
851. **UNION-FIVE POINTS-** 964-3466. "A Midsummer Night's Sex Comedy."
852. **UNION-LOST PICTURE SHOW-** 964-4497. Thru Aug. 5: "La Cage aux Folles." Beg. Aug. 6: "Diner."
853. **UNION-RKO FOX-** 964-8977. "Young Doctors in Love."
854. **UNION-RKO UNION-** 686-4373. #1-"Annie." #2-"Swamp Thing."
857. **WESTFIELD-RIALTO-** 232-1288. #1-Thru Aug. 5: "Poltergeist." Beg. Aug. 6: "The Pirate Movie." #2-"E.T. the Extra-Terrestrial." #3-Thru Aug. 5: "Tron." Beg. Aug. 6: "Diner."
858. **WESTFIELD-TWIN-** 654-4720. #1-"Night Shift." #2-Thru Aug. 5: "The Secret of NIMH." Beg. Aug. 6 (tent.): "A Midsummer Night's Sex Comedy."

Bergen County

860. **BERGENFIELD-PALACE-** 385-1600. "The Best Little Whorehouse in Texas."
861. **CLOSTER-CLOSTER-** 768-8800. "The Best Little Whorehouse in Texas."
862. **EDGEWATER-LOEWS SHOWBOAT-** 941-3660. #1-"Night Shift." #2-"Young Doctors in Love." #3-"Swamp Thing." #4-"The Best Little Whorehouse in Texas."
863. **EMERSON-TOWN-** 261-1000. "Night Shift."
864. **FAIR LAWN-HYWAY-** 796-1717. #1 & #2-"E.T. the Extra-Terrestrial."
866. **FAIRVIEW-TWIN-** 941-2424. Program unavailable.
867. **FORT LEE-LINWOOD-** 944-6900. #1-Thru Aug. 5: "Rocky III." Beg. Aug. 6: "Diner." #2-Thru Aug. 5: "A Midsummer Night's Sex Comedy." Beg. Aug. 6: "The World According to Garp."
868. **FORT LEE-SHARON-** 224-0202. Thru Aug. 5: "Annie."
873. **OAKLAND-TWIN-** 337-4478. #1-"Night Shift." #2-Thru Aug. 5: "Annie." Beg. Aug. 6: "Things Are Tough All Over."
874. **PALISADES PARK-PARK LANE-** 944-1086. Program unavailable.
875. **PARAMUS-BERGEN MALL-** 845-4449. "A Midsummer Night's Sex Comedy."
876. **PARAMUS-CINEMA 35-** 845-5070. "E.T. the Extra-Terrestrial."
877. **PARAMUS-DRIVE-IN-** 368-1440. Thru Aug. 5: "Swamp Thing."
878. **PARAMUS-RKO ROUTE 4-** 487-7909. #1-"An Officer and a Gentleman." #2-"The World According to Garp." #3-"Young Doctors in Love." #4-"The Best Little Whorehouse in Texas." #5-"Tron." #6-"Diner." #7-"Night Shift."
879. **PARAMUS-RKO ROUTE 17-** 843-3830. #1-"Poltergeist." #2-"Rocky III."
881. **RAMSEY-INTERSTATE-** 327-0153. Program unavailable.
882. **RAMSEY-RAMSEY-** 327-2142. Thru Aug. 5: "Bambi." Beg. Aug. 6: "Annie."
883. **RIDGEFIELD PARK-RIALTO-** 641-2115. Thru Aug. 5: "Blade Runner." Beg. Aug. 6: "Poltergeist."
884. **RIDGEWOOD-RKO WARNER-** 444-1234. #1-"Annie." #2-"The Secret of NIMH."
885. **TEANECK-CEDAR LANE-** 836-3430. Thru Aug. 5: "Das Boot." Beg. Aug. 6: "Poltergeist."
886. **TENAFLY-BERGEN-** 567-0004. Thru Aug. 5: "Raiders of the Lost Ark." Beg. Aug. 6: "Poltergeist."
888. **WASHINGTON TOWNSHIP-CINEMA-** 666-2221. Program unavailable.
889. **WESTWOOD-PASCACK-** 664-3200. "The Secret of NIMH."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

ANNIE—(2hrs. 8m., '82) Pulling together all the "elements," Ray Stark forgot to put any feelings in his mammoth production. What is *Annie* if not a sub-Dickensian sniffer about an abandoned little girl who wants to belong to someone? But Aileen Quinn, the red-haired, freckled lambkin chosen to play Annie, appears to have been directed to be happy and tough, so you don't feel a thing. The British choreographer Arlene Phillips stages energetic dance routines, closely coordinated with the camera, that are like the moving parts of a big machine—they don't express the characters' emotions either. Director John Huston, who is far removed from the emotional world of children, seems somewhat closer to the orphanage mistress, Miss Hannigan, played by Carol Burnett with a lower lip soft and loose, eyes staring wildly at any man who comes near. Burnett tries to carry the show by herself, and it's not her fault that she becomes monotonous. Albert Finney, thick-necked, with a shaved head and a bullying voice, makes a wonderful Oliver Warbucks—he shows you the soul breaking through the lumbering body. Music by Charles Strouse, lyrics by Martin Charnin. PG. 44, 80, 85, 114, 205, 213, 223, 232, 234, 303, 404, 412, 416, 419, 436, 447, 448, 503, 511, 513, 531, 541, 547, 559, 567, 570, 607, 610, 617, 621, 640, 643, 649, 664, 667, 706, 719, 720, 731, 732, 745, 777, 800, 806, 830, 848, 854, 868, 873, 878, 882, 884

AUTHOR! AUTHOR!—(1hr. 50m., '82) An autobiographical self-celebration written by playwright Israel Horowitz. Al Pacino is Ivan Travalian, rambunctious New York playwright, who mans the kitchen and the breakfast table after the departure of his implacably remote wife, Gloria (Tuesday Weld). Ivan is left with no less than five children, ethnically assorted, and the calculated cuteness of his routines with the kids curdles your responses after about ten minutes. As directed by the indefatigable Arthur Hiller, the five kids are show-biz wisecrackers whose every urinary urge is exploited for comedy or pathos—you wish Hiller and Horowitz would let the kids pee in peace. A few scenes of New York theater life border on caricature, but Dyan Cannon, as a movie star making her Broadway debut in Ivan's new comedy, is delicious. If only she had a better role! PG. 32, 60, 205, 223, 423, 517, 519, 528, 529, 541, 640, 664, 719, 724

BARBAROSA—(1hr. 30m., '82) Reviewed in this issue. PG. 62

BEST LITTLE WHOREHOUSE IN TEXAS, THE—(1hr. 54m., '82) Strenuous, affable, undistinguished musical in the Broadway-bucolic mode, Southern division. We know we're in the South because all the characters, created by Larry L. King and Peter Masterson, talk in this strange show-business dialect (i.e., Burt Reynolds, as a small-town sheriff, describes someone as "crazier than a peach-orchard's sow"). Dolly Parton, long-time madame of the Chicken Ranch, appears in sequined, low-cut dresses that reveal immense expanses of creamy white flesh. Smiling back at our leers, she's not a wisecracking Big Mama like Mae West but an obviously forthright, good-hearted woman. She's a bit too straight, perhaps, for Burt Reynolds; realizing that, he tries not to do his smart-ass thing around her, and they're both terribly earnest and a little dull. The musical numbers, routinely staged, display a great deal of flesh, but this movie about a cathouse doesn't have a single erotic moment. With Charles Durning, as the governor, skipping through the columns of the statehouse like a veteran song-and-dance man in the number, "Sidestep." Dir. Colin Higgins. R. 24, 41, 70, 80, 92, 109, 201, 206, 210, 212, 233, 236, 304, 401, 403,

413, 418, 427, 439, 512, 523, 526, 533, 541, 567, 573, 603, 608, 625, 632, 635, 642, 648, 653, 656, 659, 663, 702, 705, 708, 709, 713, 717, 742, 748, 774, 779, 783, 798, 800, 807, 817, 825, 828, 841, 846, 860, 861, 862, 878

BLADE RUNNER—(2hrs. 4m., '82) Still another imitation-homage-parody of the film noir detective genre of the forties. In the Los Angeles of 2019, Harrison Ford, wearing a brush cut and narrating in a dolorous voice, is a retired police detective called back into service to eliminate some robots—"replicants"—that look exactly like humans and have gone berserk. Murkily lit and intentionally schlocky-looking, *Blade Runner* has the immense high-ceilinged rooms, zany camera angles, and pretentious, echoing dialogue of a hundred naively bad experimental films. The movie is full of gadgets, so kids may find it amusing, but it's still a terribly dull movie. R. 11, 32, 62, 97, 416, 436, 438, 447, 453, 503, 511, 513, 530, 545, 547, 548, 549, 554, 568, 574, 639, 644, 666, 710, 720, 755, 818, 842, 883

★ **BOB LE FLAMBEUR**—(1hr. 40m., '55) In French, Eng. subtitles. A great film, previously unreleased, perhaps the most perfectly controlled and witty work in the career of Jean-Pierre Melville, master formalist of the gangster film. His hero, Bob (Roger Duchesne), a silver-haired gambler, a man of superb judgment and taste, passes like a prince from one card game to another for a few hours before retiring at dawn. Bob is eventually drawn back into the criminal life he has forsworn—he makes a raid on the casino at Deauville—but the movie is essentially a celebration of personal style and a poem about lowlife Paris from midnight to dawn. With Isabel Corey and Daniel Cauchy. PG. 16, 90

CHALLENGE, THE—(1hr. 48m., '82) An American drifter is drawn into a private war between two brothers rooted in Samurai mysticism. With Scott Glenn, Toshiro Mifune and Donna Kei Benz. Dir. John Frankenheimer. R. 33, 38, 201, 210, 426, 600, 606, 714, 754

★ **CHAN IS MISSING**—(1hr. 20m., '81) In this mystery story that becomes a meditation on Chinese-American identity all the characters are players in the comedy of assimilation. For Wayne Wang, the 33-year-old Hong Kong-born filmmaker who shot the movie in San Francisco for only \$20,000, the cultural messiness of Chinese-American life is part of its comic glory. Jo (Wood Moy), a civilized, rueful, middle-aged cabbie, and his jivy nephew Steve (Marc Hayashi), hoping to get their own taxi medallion, have given their life savings—\$4,000—to a Taiwanese businessman, Chan, who has connections. When Chan disappears with their loot, the two of them scour the community for the elusive immigrant, who has apparently meant something different to every person in Chinatown. Shot in black-and-white, with a ruminative narration (delivered by Jo), *Chan Is Missing* looks a little like a forties film noir, though in temperament the movie is closer to *The Third Man*, with its missing protagonist, or to one of Antonioni's philosophical puzzles in which the mystery evaporates in the face of the uncertainty of knowing anything for sure. A movie of great assurance and wit. 88

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. 14, 58

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bulgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow com-

partments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly physical movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. 16, 38, 78, 508, 535, 885

DEMON POND—(2hrs. 3m., '82) In Japanese, Eng. subtitles. A humorous and eccentric, lightly poetic fable about an enchanted pond and the folly of the villagers who live nearby. Tamasaburo Bando, the great Kabuki actor who plays female roles, gives two passionately stylized performances as the dragon princess of the pond and as a beautiful woman who tends to the pond's spirits. The plot is overly complicated, but the spirit life is imaginatively conveyed and the special effects are so lyrical and painterly that Hollywood fantasy looks imperial in comparison. Dir. Masahiro Shinoda. 90

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, tearing up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. 6, 50, 74, 93, 211, 234, 403, 420, 531, 536, 567, 626, 630, 632, 663, 709, 717, 722, 723, 745, 780, 782, 795, 803, 852, 857, 867, 878

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmina Wiggins Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. 55

DON'S PARTY—(1hr. 30m., '77) Rancid Australian movie by Bruce Beresford about a group of men and women who drink themselves into swinishness at an election night party. The picture is derivative of Pinter, Fellini, Antonioni, Albee, and about a dozen other people, and it's a dispiriting, ugly experience, clichéd rather than illuminating, smarmy rather than funny. 57, 657

★ **E.T. THE EXTRA-TERRESTRIAL**—(1hr. 55m., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind by outer-space visitors, a smallish-brown creature, brilliant but physically vulnerable, takes refuge in the bedroom of a ten-year-old boy in the California suburbs. The boy, Elliott (Henry Thomas), aided by his big brother, Michael (Robert Macnaughton), and his gravely beautiful little sister, Gertie (Drew Barrymore) secretly cares for the extra-terrestrial (E.T., for short) as if it were a peculiarly intelligent wild animal. The story, written by Melissa Mathison from an idea of Spielberg's, is similar, in outline, to a number of classic child-and-animal tales, but Spielberg has filled it out with astounding and often hilarious moment-by-moment detail. He makes physical beauty dramatically exciting, and in the last three-quarters of an hour he holds the audience in so powerful a grip that one has to go

back forty years or more for comparisons. What fuses the movie's separate moods is the sense that children have special qualities of mind and character—generosity, concern—that adults don't have. Carlo Rambaldi created E.T.; the soaring music is by John Williams. PG. 21, 36, 72, 103, 109, 201, 206, 210, 212, 221, 306, 307, 401, 403, 413, 414, 420, 428, 512, 528, 533, 536, 567, 571, 573, 601, 608, 615, 620, 625, 633, 649, 653, 662, 667, 700, 705, 708, 714, 721, 732, 740, 744, 747, 774, 778, 779, 781, 795, 807, 819, 821, 846, 857, 864, 876

FIREFOX—(2hrs. 16m., '82) Clint Eastwood's neo-conservative espionage drama based on a novel by Craig Thomas. An air-force pilot, Mitchell Gant (Eastwood), downed in Vietnam, has been suffering from the shakes ever since. British and American intelligence agents recruit him for a special mission to steal the latest and most advanced Soviet fighter-bomber, code named Firefox. The movie is a juvenile collection of stereotypes with a political kick, like an anti-fascist caper made before World War II that satirized the brutal manners of authoritarians while warning us of their dangerous potential. *Firefox* appears to be Clint's shot in the arm for an America traumatized by Vietnam, a nation that "has lost its will" to fight Communism. Even the most gaga Cold Warriors will be disappointed, however, because Eastwood doesn't stage the action sequences very convincingly. The aerial combat footage looks less real than the outer-space dogfights at the end of *Star Wars*. PG. 32, 542, 605, 622, 645, 646, 848

★ **GREGORY'S GIRL**—(1hr. 31m., '82) A charmingly innocent comedy about teenagers in a "new town" outside Glasgow, Scotland. Gregory (Gordon John Sinclair), a boy who has grown six inches in the last year and doesn't know what to do with his long legs, falls in love with a blonde girl (Dee Hepburn) at his school. She is so athletic that she gets on the boys' soccer team, which no one seems to mind much. Gregory pursues her gamely, repairing to his ten-year-old sister for advice. Writer-director Bill Forsyth has either created a fantasy world or discovered a corner of the globe where children grow up normally; the movie is sweet, benign, often very funny. With Clare Grogan. PG. 86

LA VIE CONTINUE—(1hr. 33m., '82) In French, Eng. subtitles. Serious, heartfelt, but minor. Annie Girardot, in her late forties, comfortably married and with two children, is forced to remake her life when her husband drops dead of a heart attack. The movie faithfully chronicles the difficulties of facing men again, of having a "personal life" after years of marriage, and of finding a job and earning a living. The elegant Jean-Pierre Cassell turns up as a bicycle repairman (!), and the two have an uncertain affair. The veteran Pierre Dux is also on hand as a melancholy Jew who imparts his wisdom to the heroine. The movie's earnestness is borderline cliché—a little more anger and life and less wishfulness might have made it a better movie. Dir. Moshe Mizrahi. PG. 56

LOLA—(1hr. 54m., '82) In German, Eng. subtitles. As he falls in love with the local whore, a new municipal official naively confronts the corruption of the community. With Barbara Sukowa, Armin Mueller-Stahl and Mario Adorf. Dir. Rainer Werner Fassbinder. R. 86

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. 61

MIDSUMMER NIGHT'S SEX COMEDY, A—(1hr. 27m., '82) Woody Allen's attempt at classical farce—a comedy of innocence and lust—is lush and pretty but terribly self-conscious. At a lovely Victorian house somewhere around 1905, three couples gather, dressed in full turn-of-the-century splendor, and then split apart, only to pair off in new combinations. Woody Allen has written the dialogue with period formalities, and at least two of the actors—José Ferrer and Julie Hagerty—act in period, but when Woody and Tony Roberts start talking about women they could be comparing notes on their latest infatuations in a taxi to Elaine's. The carelessness is baffling, and we can't tell if Woody Allen knows what he's doing. Is he trying to stay in period and failing? Or is he letting us know that we're meant to take *Sex Comedy* as an evening of amateur theatricals? Either way, the movie feels half-hearted. With Mary Steen-

burgen and Mia Farrow, who has met Woody's anxieties more than halfway and begun to sound like Diane Keaton. Cinematography by Gordon Willis; music by Mendelssohn. PG. 9, 24, 71, 88, 109, 211, 225, 307, 404, 412, 420, 439, 519, 537, 541, 557, 606, 625, 628, 634, 642, 651, 706, 707, 714, 716, 732, 746, 775, 782, 784, 793, 807, 830, 851, 858, 867, 875

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 86, 232, 534, 657

NIGHT SHIFT—(1hr. 45m., '82) A comedy about two young men working in the New York City morgue who go into the prostitution business. With Henry Winkler, Michael Keaton and Shelley Long. Dir. Ron Howard. R. 24, 37, 72, 83, 92, 104, 111, 206, 211, 212, 234, 305, 401, 403, 412, 418, 428, 508, 512, 527, 541, 554, 567, 573, 602, 625, 628, 629, 635, 642, 650, 656, 658, 659, 663, 702, 706, 708, 716, 717, 745, 746, 750, 775, 782, 784, 793, 807, 811, 822, 858, 862, 863, 873, 878

NOT A LOVE STORY—(1hr. 15m., '82) A documentary about a young woman's experience in the world of pornography. With Linda Lee Tracey. Dir. Bonnie Sherr Klein. 51

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Reviewed in this issue. R. 23, 31, 60, 531, 567, 625, 776, 792, 796, 878

PINK FLOYD—THE WALL—(1hr. 35m., '82) A nightmare fantasy based on the popular recording "The Wall" by the rock group Pink Floyd. With Bob Geldof. Dir. Alan Parker. R. 45

PIRATE MOVIE, THE—(1hr. 39m., '82) An updated version of the Gilbert and Sullivan operetta with added, original music. With Kristy McNichol, Christopher Atkins, Ted Hamilton and Bill Kerr. Dir. Ken Annakin. PG. 32, 60, 201, 203, 300, 403, 420, 426, 512, 554, 629, 702, 777, 782, 795, 813, 825, 857

★ **POLTERGEIST**—(2hrs., '82) Sensationally effective haunted-house movie produced by Steven Spielberg, directed by Tobe Hooper. It's about an ordinary American family living in a suburban house haunted by ghosts, and it's played for sensation, horror, and weirdly beautiful floating effects. *Poltergeist* is scary but not sadistic, violent but not bloody (except for one short scene). With Craig T. Nelson as the daddy; theater actress Jobeth Williams, turning on the emotion, as the mother who literally goes into hell to get her little daughter back; Beatrice Straight as a para-psychologist; and Zeldia Rubinstein as a midget clairvoyant. The story is nonsense, but much of the horror imagery is beautiful, and Spielberg's humorous appreciation of the American family humanizes the movie. PG. 14, 37, 38, 58, 92, 104, 203, 210, 224, 305, 406, 411, 437, 438, 450, 451, 501, 511, 518, 530, 535, 546, 548, 549, 566, 570, 574, 603, 610, 621, 622, 626, 629, 630, 631, 632, 635, 639, 644, 655, 658, 666, 701, 702, 710, 714, 727, 745, 777, 818, 822, 842, 857, 879, 883, 885, 886

PORKY'S—(1hr. 39m., '82) A raucously blue descendant of the beach-blanket-bingo youth films made two decades ago. It's about guys and girls at a South Florida high-school, and most of it is dirty-minded and coarse, which wouldn't be so bad if the movie weren't also rather stupid and dull. The guys spy on the girls taking a shower; the girls make lots of, oh, hilarious jokes about what the boys have got in their pants; the boys line up for a gang-bang, get the stuffings scared out of them, and go running naked into the woods to mate with alligators, and so on. It's supposed to be good clean dirty fun. There's one sour element: Older people hang out at Porky's, a bar in the Everglades, and their sexual entertainment—watching strippers, whoring—is presented as pathetic and gross. It never seems to have occurred to anyone making the film that the guys frolicking outside the girls' shower will be boozing, in a few years, at the bar in the swamp. With a crew of forgettable young actors. Dir. Bob Clark. R. 32, 235, 502, 524, 551, 654, 801, 810

ROCKY III—(1hr. 39m., '82) Having been champ for three years, Rocky (Sylvester Stallone) has grown soft. He's being stalked by a new challenger—Clubber Lang (played by the actor known as Mr. T.), a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. He's so vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making massive Sylvester Stallone look like an

underdog. When Clubber defeats the champ in two rounds, Rocky is taught by his old rival Apollo Creed (Carl Weathers) to fight like a black man. So white and black join hands to defeat the uncontrollable black menace. The movie both exploits racial fears and smooths them away. The soundtrack is deafening, and visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling in ecstasy, or supertight close-ups of actors sweating, crying, cursing, imploring. The movie is an assault. With Burgess Meredith, Burt Young and Talia Shire. Stallone wrote and directed. PG. 30, 83, 103, 201, 206, 225, 308, 420, 423, 512, 533, 540, 543, 562, 567, 604, 616, 637, 640, 650, 715, 730, 735, 745, 775, 785, 790, 806, 819, 827, 867, 879

SECRET OF NIMH, THE—(1hr. 22m., '82) An animated feature about a widowed mouse who seeks the help of mysterious rats to save her family. With the voices of Elizabeth Hartman, Dom DeLuise, Peter Strauss, Derek Jacobi and John Carradine. Dir. Don Bluth. G. 20, 41, 70, 82, 92, 105, 114, 201, 204, 210, 213, 236, 300, 410, 413, 417, 426, 448, 526, 533, 541, 550, 554, 567, 600, 603, 609, 613, 621, 635, 658, 706, 722, 732, 735, 751, 777, 790, 800, 825, 858, 884, 889

STAR TREK II: THE WRATH OF KHAN—(1hr. 53m., '82) Nicholas Meyer, the director, has camped up the material enough so that it's now marginally enjoyable, but he still hasn't made a movie. The actors run up and down corridors in the same old story about the world almost coming to an end, and it's TV all the way. That scintillating group of players is back, every one of them—William Shatner as Kirk, looking more than ever like a California dentist in his tight-fitting space jacket; Leonard Nimoy, of the Caligula eyebrows and the steeped ears; the incomparable DeForest Kelley; James Doohan, George Takei; and Nichelle Nichols. Nimoy and Kelley exchange huffy looks like hatcheck girls vying to serve a big tipper, and Shatner is slightly less wooden than in the 1979 *Star Trek: The Motion Picture*, but none of the others actually does anything. There is, however, a ripely absurd camp performance by Ricardo Montalban as the maleficent Khan. Passable special effects. Still, the movie is strictly for Trekkies. PG. 35, 38, 99, 213, 447, 500, 503, 513, 516, 532, 535, 547, 549, 550, 555, 612, 619, 643, 658, 666, 731, 789, 800, 809, 829

SWAMP THING—(1hr. 32m., '82) Secret experiments in the rural swamps result in monstrous horrors. With Louis Jourdan, Adrienne Barbeau and Ray Wise. Dir. Wes Craven. PG. 38, 202, 231, 300, 408, 410, 411, 426, 448, 511, 518, 529, 544, 558, 570, 602, 664, 712, 726, 801, 806, 811, 854, 862, 877

THING, THE—(1hr. 48m., '82) John Carpenter's monster movie is more disgusting than frightening, and most of it is just boring. Unlike the 1951 *Thing*, an entertaining B movie, Carpenter and screenwriter Bill Lancaster exploit the original premise of John W. Campbell Jr.'s 1938 science-fiction story, "Who Goes There?": The monster enters the body of a living creature, takes over its cells, bursts through the body and finally becomes the creature. Intending to create total paranoia, Carpenter makes the monster as hideous as possible, and releases a torrent of blood and viscera. But the filmmakers never dramatize the feelings of their indistinguishable characters, and the threat is entirely external. Set in drab rooms and hallways, and shot without a distinctive visual rhythm, *The Thing* is about as impersonal as a movie can be. With Kurt Russell. R. 32, 97, 442

THINGS ARE TOUGH ALL OVER—(1hr. 32m., '82) Zany comedy from the duo Cheech and Chong. With Richard "Cheech" Marin and Tommy Chong. Dir. Tom Avildsen. R. 33, 70, 105, 114, 303, 401, 410, 448, 508, 541, 544, 550, 559, 618, 732, 785, 790, 793, 801, 810, 873

TRON—(1hr. 39m., '82) Although the movie is dramatically and humanly nil, director Steven Lisberger and his technicians have produced passages of computer animation that are startlingly different. Jeff Bridges brings some brazen wit to the role of Flynn, a reckless computer programmer, but the other characters are zombies out of Saturday morning serials. While trying to recover a program appropriated by the evil Dillinger (David Warner), Flynn gets drawn into the computer itself, where he meets the alter egos, in human form, of other programmers. The narrative is dismal, but the animation is so entertaining you don't much feel like returning to the real world. The fights and pursuits of the characters inside the computer have the speed and mesmerizing intensity of video games but much greater power when seen on this scale. With Bruce Boxleitner, Cindy Morgan and Bernard Hughes. PG. 33, 202, 303, 401, 408, 413, 504, 521, 562, 567, 609, 651, 728, 758, 791, 807, 813, 849, 857, 878

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie An-

MOVIES

drews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the sound of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. 16, 641

WITNESS, THE—(1hr. 50m., '67) In Hungarian, Eng. subtitles. A previously unreleased comedy about a hapless man whose innocence dooms him to a series of state arrests and promotions. With Ferenc Kallai. Dir. Peter Basco. 73

WORLD ACCORDING TO GARP, THE—(2hrs. 14m., '82) Violent and sentimental, ambitious but muddled. Screenwriter Steve Tesich has held to the outline of John Irving's popular 1978 novel. Once again, the sex-hating nurse, Jenny Fields (Glenn Close), raises her bastard son, T.S. Garp (Robin Williams), at an exclusive prep school, and once again Garp falls in love with Helen (Mary Beth Hurt), the daughter of the wrestling coach, and struggles to be a serious writer at the same time that Jenny is enjoying a huge success with her feminist autobiography. The events of the story are widely spaced in time, and Tesich has tried to hold them together with recurring symbols and a pattern of disaster and mutilation. The results feel arbitrary and jerky—it's a movie without any natural flow. Glenn Close triumphs in her thankless role, and John Lithgow, as a transsexual, is touching and funny, but the other actors are, at sea, abandoned by directorial uncertainty. George Roy Hill can't find a style suitable for the grotesque fate that overcomes nearly all the characters. He traffics in catastrophe without passion or anguish or black-comedy exuberance, and the picture feels weightless, repressed, and empty. R. 22, 32, 48, 109, 201, 206, 307, 420, 439, 561, 567, 625, 628, 651, 707, 791, 793, 795, 867, 878

YOUNG DOCTORS IN LOVE—(1hr. 36m., '82) A comedy-romance that parodies hospital soap operas. With Michael McKean, Sean Young, Patrick MacNee and Dabney Coleman. Dir. Gary Marshall. R. 6, 30, 54, 109, 203, 234, 306, 411, 417, 424, 428, 518, 531, 536, 541, 552, 558, 567, 617, 618, 627, 632, 643, 650, 663, 668, 708, 714, 719, 727, 730, 747, 756, 776, 791, 795, 803, 807, 830, 853, 862, 878

Revivals

AMERICAN IN PARIS, AN—(1hr. 53m., '51) Overloaded, too-colorful musical, with Gene Kelly as a muscular painter, Oscar Levant as his cynical buddy, Nina Foch as his icy patroness, and Leslie Caron, in her American debut, as a fresh-faced *parfumeur*. The film suffers from Kelly's ambition, particularly in the long final ballet, with dancers costumed to represent figures from French painting, but Caron is enchanting, Levant a wonderful breath of stale air, and the Gershwin score full of great numbers (particularly the more modestly staged ones, such as "By Strauss" and "Tra La La"). Dir. Vincente Minnelli. 92

APARTMENT, THE—(2hrs. 5m., '60) Jack Lemmon lends his apartment to office superiors for their after-hours affairs. Fred MacMurray ditches Shirley MacLaine, she attempts suicide, Lemmon rescues her, and true love finds a way. It's a faintly cynical view of the business-romance world, but the Lemmon-MacLaine relationship shines through. A fine script and good performances from Edie Adams, Ray Walston and Kaci Kruschen. Dir. Billy Wilder. 10

BAMBI—(1hr. 9m., '42) Walt Disney's classic animated feature based on Felix Salten's story of a young deer and his forest friends. G. 42, 882

CHILDREN OF PARADISE—(3hrs., '64) In French, Eng. subtitles. One of the greatest French films, and perhaps the most romantic ("If all the people who lived together loved each other," says Jean-Louis Barrault savagely, "the earth would shine like the sun"). Barrault is the soulful mime, Pierre Brasseur the earthy, extravagant actor, and Arletty the enigmatic, flower-like creature they both pursue in this story of love and crime among the members of a theatrical company in nineteenth-century Paris. Dir. Marcel Carné. The script is by the poet Jacques Prévert. 97

CHINATOWN—(2hrs. 1m., '74) A superbly crafted, Oscar-winning detective story in the style of forties Hollywood. Director Roman Polanski has expanded what is essentially a genre film to include everything from political corruption to incest while maintaining convincing period atmosphere. Jack Nicholson plays a salacious divorce detective who gets drawn into a bizarre murder case by the seductive Faye Dunaway. Polanski appears briefly as a mean little hood who slits the end of Nicholson's nose with a stiletto. 10

DISCREET CHARM OF THE BOURGEOISIE, THE—(1hr. 42m., '72) A masterpiece from Buñuel's glorious old age about bourgeois swine—suave adulterers and dealers—whose repeated attempts to sit down and eat dinner are interrupted by bizarre dreams and interruptions. Subversively funny. With marvelous performances by Fernando Rey, Stephane Audran and others. 95

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity* and *On the Waterfront*, this was probably the most influential melodrama of the fifties. 39

GASLIGHT—(1hr. 52m., '44) A romantic melodrama that's become a staple of TV comics ("the *Gaslight* bit") and is still hugely entertaining. A dishy Charles Boyer tries to drive his rich, fragile wife (Ingrid Bergman) crazy in a creamily photographed turn-of-the-century London setting. With a teenage minx named Angela Lansbury. Dir. George Cukor. 2

GET OUT YOUR HANDKERCHIEFS—(1hr. 40m., '78) In French, Eng. subtitles. Bertrand Blier's exhilarating high comedy about a distraught young husband (Gérard Depardieu), whose heartbreakingly beautiful and delicate wife (Carol Laure) has gone into a mysterious funk. He picks up a Mozart-loving teacher in a Paris restaurant and encourages him to go to bed with Carol. But her depression doesn't lift until she meets a thirteen-year-old boy—a genius, a scoundrel, an actual Mozart—who understands exactly what she wants. A most courageous and enjoyable film. With Patrick Dewaere. 16, 97

GRAND HOTEL—(1hr. 45m., '32) You see, children, long ago, before there was *Airport*... Garbo, Joan Crawford, Wallace Beery, John Barrymore, and many others appear in this genuinely all-star and hugely entertaining movie, with love, greed, and heartbreak on every floor. Dir. Edmund Goulding. 10

HARLAN COUNTY, U.S.A.—(1hr. 43m., '77) Barbara Koppel's stirring piece of work about a violent coal miner's strike in Kentucky that lasted thirteen months and led to the mine owners' acceding to the miner's demands, which were nothing more than the right to unionize. 47

LA CAGE AUX FOLLES—(1hr. 39m., '79) In French, Eng. subtitles. Ugo Tognazzi as a homosexual nightclub owner in St. Tropez and Michel Serrault as his longtime lover star in this smash-hit boulevard farce. Tognazzi's son wants to marry the daughter of the most respectable family in France. The family comes to dinner, and disaster occurs. The actors are extremely skilled, and the movie, though frequently coarse, is never dull. Dir. Édouard Molinaro. 16, 46, 93, 529, 534, 552, 559, 852

LAWRENCE OF ARABIA—(3hrs. 45m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes "El Arens," English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. 97

LORDS OF FLATBUSH, THE—(1hr. 25m., '74) Set against a backdrop of the rooftops and stickball gutters of 1957 Brooklyn, Stephen Verona and Martin Davidson's film takes a humorous look at a pair of best friends and their girls, plus the new girl in the neighborhood. With Perry King, Sylvester Stallone and Henry Winkler. 95

NEW YORK, NEW YORK—(2hrs. 43m., '77) A re-cut, expanded version of Martin Scorsese's musical about a white be-bop player (Robert De Niro) and a big-band singer (Liza Minnelli). 89

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. 2

NOSFERATU, THE VAMPIRE (1979)—(1hr. 53m.) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. 4

ORPHEUS—(1hr. 34m., '50) In French, Eng. Subtitles. Jean Cocteau's absorbing, cinematically fascinating retelling of the Orpheus myth in modern Paris. With Jean Marais and Maria Casares. 10

OVER THE EDGE—(1hr. 35m., '79) A fascinating mix of teen-exploitation movie and sociological tract directed by Jonathan Kaplan. Set in a half-finished condo-development plunked down in the middle of nowhere, the movie is about white middle-class kids who have their parents' love, their own rooms, stereos, and color TVs, but are going crazy from boredom, isolation, and institutionalized rootlessness. The kids are privileged nihilists, stoned or smashed much of the time. Casually, without shame or fear, they begin to vandalize the school and houses. With Michael Kramer and Matt Dillon. 4, 788

RAIDERS OF THE LOST ARK—(1hr. 55m., '81) Steven Spielberg's pure-fun extravaganza is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archaeologist/adventurer hero, Indiana Jones, and Karen Allen is his spunky ex-girlfriend. The thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religious stuff at the end, which feels out of place and cynical. 35, 43, 111, 208, 450, 451, 542, 545, 574, 641, 645, 655, 712, 724, 752, 789, 806, 822, 825, 840, 841, 886

RICHARD PRYOR LIVE IN CONCERT—(1hr. 18m., '79) A film record of Pryor's hilarious comedy act, dealing with machismo, sex, blacks, whites, and more. The humor is biting—Pryor's choices of subject and language may be offensive to some. Dir. Jeff Margolis. 13

SEARCHERS, THE—(1hr. 59m., '56) Arguably John Ford's greatest film—certainly his most influential. John Wayne returns to Texas from a scouting trip and spends years searching for his niece, who has been captured by the Comanches. Epic in scope, with scenes of overwhelming intensity, including the single most scary Indian raid (entirely done through suggestion) ever put on film. With Ward Bond, Jeffrey Hunter, Vera Miles and Natalie Wood. 2

SORROW AND THE PITY, THE—(4hrs. 20m., '72) In French and German, Eng. subtitles. A four-hour-twenty-minute film that holds you transfixed from beginning to end. Starting out as a documentary about one French town during the Occupation in World War II, it spreads in concentric circles—through careful general views with the famous, the obscure, and the infamous, as well as much superbly used previous film footage to cover France, Germany, England, mankind. It is history and philosophy combined, but also brilliant filmmaking. Above all, it refrains from easy answers about its panoply of war and peace, courage and cowardice, justice and injustice, loyalty to others and persecution of them. If ever a film came close to presenting the full mystery of human personality, this is it. Directed, written, and narrated by Marcel Ophüls. 47

STORY OF ADELE H, THE—(1hr. 35m., '75) In French, Eng. subtitles. François Truffaut's classic recounting of the obsessive love of Victor Hugo's daughter Adèle for a worthless English lieutenant. Though clearly mad, Adèle is played by Isabelle Adjani in grand tragic style—she's very moving. 95

STREETCAR NAMED DESIRE, A—(2hrs. 4m., '51) Classic performances by Marlon Brando as Stanley Kowalski and Vivien Leigh as Blanche du Bois in this fervent adaptation of the Tennessee Williams play, probably his greatest. Dir. Elia Kazan. 2

TAXI DRIVER—(1hr. 54m., '76) A maladjusted loner, driving a New York taxicab through the night, turns into an assassin. Written by Paul Schrader and directed by Martin Scorsese, *Taxi Driver* is probably the most convincing nightmare vision of New York ever put on film. Harvey Keitel is brilliant as a pimp, and Jodie Foster holds her own as a baby hooker. 4, 95

TESTAMENT OF ORPHEUS—(1hr. 19m., '62) In French, Eng. subtitles. An imaginative but haphazard, talky, and boring poetic film fantasy by Jean Cocteau (who also starred). A series of disconnected surrealistic anecdotes. 10

THRONE OF BLOOD—(1hr. 45m., '57) In Japanese, Eng. subtitles. A powerful, stark samurai tragedy—*Macbeth* set in sixteenth-century Japan. Starring Toshiro Mifune and Isuzu Yamada. Dir. Akira Kurosawa. 4

TOKYO STORY—(2hrs. 14m., '72) In Japanese, Eng. subtitles. Yasujiro Ozu's masterpiece about an elderly Japanese couple and their relationships with their grown children reaches the inner core of universal human experience. It is so intimate a film experience that it will remain with you as a personal memory. 2

YELLOW SUBMARINE—(1hr. 30m., '69) A charming animated feature containing the Beatles, their music, a fiesta of color, and a barrel of gentle wit. Pepperland, the peaceful home of the Lonely Hearts Club Band, is attacked by Blue Meanies, and a wonderful escape odyssey follows. Dir. George Running. 2

THEATER

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Broadway

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thurs. at 8, \$19-\$27.50; Fri. & Sat. at 8, \$22.50-\$28.50; Wed. at 2, \$19-\$25; Sat. at 2, \$21.50-\$27.50. **Music Box**, 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$21-\$32.50; Fri. & Sat. at 8, \$22.50-\$33; Wed. at 2, \$20-\$30. **Broadhurst**, 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed. & Thurs. at 8, Sun. at 6:45, Sat. & Sun. at 2, \$20-\$30; Fri. at 8, Sat. at 6:45, \$21-\$30; Wed. at 2, \$16-\$30. **Uris**, 51st St. W. of B'dway (586-6510). All major credit cards. ●●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, \$25-\$35; Fri. & Sat. at 8, \$27.50-\$40; Wed. at 2, \$20-\$30; Sat. at 2, \$22.50-\$32.50. **Shubert**, 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ●●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With J. Smith-Cameron, Holly Hunter, Tim Choate, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, \$20-\$27.50; Sat. at 2, Sun. at 3, \$18.50-\$25; Wed. at 2, \$15-\$20. **John Golden**, 252 W. 45th (246-6740). 2 hrs., 45 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed

musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, \$25-\$40; Fri. & Sat. at 8, \$32.50-\$40; Wed. at 2, \$25-\$40. **Imperial**, 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, \$17.50-\$35; Fri. & Sat. at 8, \$20-\$40; Wed. at 2, \$14-\$25; Sat. at 2, \$17.50-\$30. **Broadway**, Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ●●

42ND STREET—Millicent Martin, Jerry Orbach, Lisa Brown, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, \$20-\$35; Fri. & Sat. at 8, \$23-\$40; Wed. at 2, \$15-\$30. **Majestic**, 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita*, *Cats*, and *Jesus Christ Superstar*, has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top (Allen Fawcett in the title role) to bottom. Tues.-Sat. at 8:15; Wed. & Sat. at 2, Sun. at 3. **Royale**, 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards.

MASTER HAROLD...and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokee, and Danny Glover. The play is stimulating, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Mon.-Thurs. at 8, Sat. at 2, \$17-\$27.50; Fri. & Sat. at 8, \$19-\$30; Wed. at 2, \$16-\$25. **Lyceum**, 149 W. 45th (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2*, set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Karen Akers, Taina Elg, Shelly Burch, Anita Morris, and Lilliane Montevecchi. Mon.-Thurs. at 8, \$32.50-\$37.50; Fri. & Sat. at 8, \$35-\$40; Wed. & Sat. at 2, \$25-\$35. **46th St. Theater**, (246-0246). 2 hrs., 45 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Maltin, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Wed. at 8, Wed. at 2, \$20-\$32. Fri. at 8, Sat. at 7 & 9:30, Sun. at 7, \$23-\$36. **Edison**, 240 W. 47th (757-7164). 2 hrs., 5 min. Credit cards. ●●

THE PIRATES OF PENZANCE—James Belushi, George Rose, Kaye Ballard, Peter Noone, and Pam Dawber in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$21-\$35; Wed. at 2, \$16-\$25. **Minskoff**, 200 W. 45th (869-0550). 2 hrs., 30 min. Credit cards. ●

PRESENT LAUGHTER—George C. Scott stars in and directs a revival of Noel Coward's high comedy about an actor and the many women in his life; with Kate Burton, Jim Piddock, Elizabeth Hubbard, Bette Henritze, and Christine Lahti. Still smooth, silky, luxurious, and thoroughly enjoyable. Tues.-Fri. at 8, Wed. & Sat. at 2, Sun. at 3, \$27; Sat. at 8, \$30; thru 9/5. **Circle in the Square**, 50th St. W. of Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Mon.-Fri. at 8, \$20.50-\$22.50; Sat. at 7 & 9:45, \$22-\$24; Wed. at 2, \$18.50-\$21.50. **Princess**, 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.I. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$23-\$32.50; Fri. & Sat. at 8, \$24-\$35; Wed. at 2, \$19-\$27.50. **Lunt/Fontanne**, 205 W. 46th (586-5855). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, \$17.50-\$30; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$17.50-\$25; thru 8/28. **Mark Hellinger**, 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ●●

TORCH SONG TRILOGY—*International Stud*, *Fugue in a Nursery*, and *Widows and Children First*, all by and with Harvey Fierstein, and with Court Miller. Mon.-Sat. at 7:30; Wed. & Sat. at 2; \$18.50-\$24. An amusing as well as moving trio of plays about the homosexual world. **Little Theater**, 240 W. 44th (221-6425). 3 hrs., 10 min. All major credit cards.

WOMAN OF THE YEAR—Raquel Welch stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Jamie Ross is Raquel's co-star. There is brightness, shrewdness, and measured invention throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, \$25-\$35; Sat. at 8, \$30-\$40; Wed. at 2, \$20-\$30. **Palace**, 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

BROKEN TOYS—Mime Keith Berger plays a toy soldier in a musical about a girl who finds her childhood toys have become life-sized. With Debra Greenfield; directed by Carl Habers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$12-\$15. **Actors Playhouse**, 100 7th Ave. (691-6226).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Curtain-raiser is J.M. Barrie's *The Twelve-Pound Look*. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2; \$14.50, \$16.50; thru 9/12. **Roundabout Stage Two**, 307 West 26th (242-7800).

CHARLOTTE SWEET—Turn-of-the-century musical in which a soprano triumphs in the British music hall; libretto by Michael Colby; music by Gerald Jay Markoe; directed by Edward Stone. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; from 8/5. **Westside Arts**, 407 W. 43rd (541-8394).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, Cynthia Harris, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$16.50-\$20.50. **Lucille Lortel Theatre**, 121 Christopher St. (924-8782).

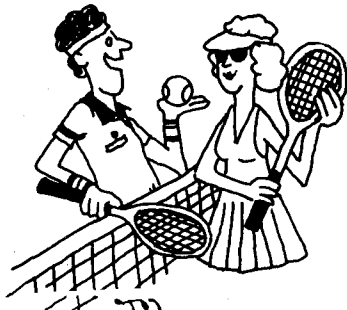
THE DINING ROOM—A. R. Gurney's comedy stars Lois de Banzie, W. H. Macy, Ann McDonough, Pippa Pearthree, Charles Kimbrough, and John Shea; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater**, 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$12-\$15. **Sullivan St. Playhouse**, 181 Sullivan (674-3838).

THE FOX—Allan Miller's play, based on the D. H. Lawrence novella, stars Jenny O'Hara, Anthony Heald, and Mary Layne. About a soldier who visits an isolated English farmhouse kept by two women and shatters their private world. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; \$14.50-\$16.50. **Roundabout/Stage One**, 333 W. 23rd (242-7800).

GENIUSES—Peter Evans and Christine Ebersole in Jonathan Reynolds's thoroughly funny farce set in the Philippines during the filming of an epic; directed by Gerald Gutierrez. A highly civilized satire that stays consistently in high gear with a steady flow of gags.

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THEATER

Fairbanks Theater, 432 42nd St. (239-4321).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$14.95-\$22.95. Orpheum, 126 Second Ave. (477-2477).

LIVINGSTONE AND SECHELE—David Pownall's play about the doctor's attempt to convert an African chieftain to Christianity; directed by Will Lieberman. Mon., Wed., Thurs., Fri. & Sat. at 8, Sun. at 3, Wed. at 2; \$8-\$12; Quaigh Theater, 108 W. 43rd (221-9088).

THE MUSIC KEEPER—Play by Elliot Tiber and Andre Ernotte about a confrontation between Wagner's daughter-in-law and an American opera director. Action takes place in 1979. With Jan Miner and Dennis Bacigalupi. Thru 8/8. South St. Theater, Theater Row, 42nd St. (279-4200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$14.95-\$18.95. Village Gate, 160 Bleecker St., at Thompson (475-5120).

THE REGARD OF FLIGHT—Bill Irwin stars in a wonderful, vastly entertaining event that pokes fun at theatrical styles and conventions. Mon., Wed., Thurs.-Sat. at 8, Sun. at 3; \$16.50-\$18; thru 8/15. American Place, 111 W. 46th (247-0393).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz and Jeff Brooks; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$16. Opening playlet is Durang's *The Actor's Nightmare*. Westside Arts, 407 W. 43rd (541-8394).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$10-\$15. Van Dam Theater, 15 Van Dam St. (675-0498).

VICTIMS OF DUTY—Eugene Ionesco's play in which he highlights ordinary people in ridiculous situations; directed by Herman Babad; with Val Bisogno. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$15. Colonnades Theater, 428 Lafayette St. (673-2222).

Theater Companies

CIRCLE REPERTORY—Revival of *Johnny Got His Gun*, Dalton Trumbo's anti-war novel adapted for the stage by Bradley Smith, starring Jeff Daniels as a WW1 battlefield victim. From 8/3 (call theater for specifics); \$14-\$16. Circle Rep, 99 Seventh Ave. So. (924-7100).

JEWISH REPERTORY THEATER—*Vagabond Stars*, a new musical in English about making it in America in the early 1900s; by Nahma-Sandrow, Raphael Crystal, and Alan Poul; directed by Ran Arni. Tues.-Thurs. at 8, Wed. at 2, Sat. at 8:30, Sun. at 2 & 5:30; \$10-\$12; thru 9/6. YM-YWHA, 344 E. 14th St. (674-7200).

JONES BEACH THEATER—Barry Williams, Christine Andreas, and Loida Santos, in *West Side Story*, with book by Arthur Laurents, music by Leonard Bernstein, and lyrics by Stephen Sondheim; 8/3-22. Call RE 9-4200 for information about public transportation; 516-221-1000 if you're going by car.

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play*, a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; \$10-\$15; thru 10/3. Theater Four, 424 W. 55th (246-8545).

N.Y. ACTORS THEATER—Jeff Wanshel's *The Disintegration of James Cherry*, a comedy about a youth torn by conflict among his loved ones; directed by Doug Broyles. Thurs.-Sat. at 7:30, Sun. at 4; \$4; thru 8/15. 18th St. Playhouse, 145 W. 18th (596-2948).

NEW YORK SHAKESPEARE FESTIVAL—Shakespeare's *A Midsummer Night's Dream*, directed by James Lapine, starring William Hurt, Michele Shay, Christine Baranski, Marcell Rosenblatt. 8/3-28, at 8, at the Delacorte in Central Park (535-5630). Enter the park at 81st & Central Park West, or 79th & Fifth. Free. Get there early.

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera*; Vicente Lleó's *Le Corte de Faraon*, Carballido's *Te Juro Juana Que Tengo Ganas Jose Cabrujas El Dia Que Me Quieras*, in Spanish in repertory thru August; \$7-\$8. Call for

times and dates. Gramercy Arts Theatre, 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Phyllis Craig's *Bargain for Murder*, *Murder One*, and *Revenge Is Sweet*. Mon.-Sat. at 8, Sun. at 3; \$6. Theater, 301 W. 55th (997-9582).

THIRD LATIN AMERICAN POPULAR THEATER FESTIVAL—Theater groups from Latin America and the United States. Thru 8/15; \$10. Call theater for specifics. English synopsis available. Public Theater/Anspacher, 425 Lafayette St. (534-4994 or 598-7150).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ARSENIC AND OLD LACE—Revival of the Joseph Kesselring's thriller/comedy, directed by Elynn Grant and Michael Gibbens. Thurs.-Sat. at 8; \$5; thru 8/7. Fifth Ave. Playhouse, 184 Fifth Ave. (243-8900).

CHICAGO CITY LIMITS—Musical comedy revues, half set, half created from audience suggestions. Wed. & Thurs. at 8, Fri. & Sat. at 8 & 10; \$7.50-\$10. Jan Hus Theater, 351 E. 74th (772-8707).

THE DEATH OF BARON VON RICHTHOFFEN AS WITNESSED FROM EARTH—A new musical with book, music, lyrics, and direction by Des McNuff. The Baron of the title was the famed Red Baron and the action takes place during WWI; starring John Vickery with Bob Gunton, Robert Joy, Mark Linn Baker, and Peggy Harmon. Tues.-Sun. at 8, Sat. & Sun. at 3; \$12-\$14; thru 8/8. Public/Newman Theater, 425 Lafayette St. (598-7150).

DOUBLE BILL—Don Rifkin's two one-act comedies, *Some of My Best Friends Are Dead People* and *Independent Study*. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 3; \$6; 8/4-8. No Smoking Playhouse, 354 W. 45th (582-7862).

EAT THE CLOCK—Music revue by Judy Carlson and David Chase during which different characters spring to life in a boarded-up diner and live out their food fantasies; directed by Debbie Thompson. Fri. & Sat. at 10:30; \$6. 78th St. Lab, 236 W. 78th (595-0850).

EXQUISITE TORTURE—Charles Ludlam's play, a romantic ecstasy, with Black-Eyed Susan, Ludlam, Edward McGowan, Deborah Petti. Fri. at 8, Sat. at 7 & 10; \$7. Ridiculous Theater, One Sheridan Sq. (691-2271).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs.-Sat. at 8:30, Fri. & Sat. at 10:30; \$6-\$7.50. Theater, 2 Bond St. (473-1472).

THE GUYS IN THE TRUCK—Howard Reisman's backstage glimpse of the televising of a football game; directed by David Black. Wed.-Sat. at 8; \$4; thru 8/14. American Theater of Actors, 314 W. 54th (581-3044).

THE HUMAN TOUCH—Shem Bitterman's burlesque of murder and time, with Marqy Foster, Peter Levine, and James Liu; directed by Dan Froot. Wed.-Fri. at 8, Sat. at 8 & 10:30; \$6; 8/4-14. 500 Theatre Row, 42nd St. (736-0247).

MARTINEZ & WEISS—Carlos Ricardo Martinez's *Ari the Rat*. Sun. at 8, Mon. at 9:30, Sat. & Sun. at 2; \$6.50 thru 8/9. Stage Fodder by Martinez and Weiss; Thurs.-Sun. at 9:30; \$7.50; thru 8/8. Performing Garage, 33 Wooster St. (966-3651).

NEVER SAY DIE—Frank Higgins's play about a Yankee catcher turned minor league manager; directed by Christopher Hanna. Tues.-Sat. at 8; \$4; thru 8/14 (plus an 8/15 perf. at 8). Classic Theater, 114 W. 14th (242-3900).

ORPHEUS DESCENDING—Tennessee Williams's play, directed by Benno Haehnel. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$6; 8/5-29. West End Theater, 302 West 81st (475-5529).

SAWNEY BEAN—Play by Robert Nye and Bill Watson, directed by Barry Crooks. Tues.-Sat. at 8; \$6; 8/3-21. Vineyard Theater, 309 E. 26th (869-3530).

WEEDEN, FINKLE & FAY—A comedy revue with an award-winning comedy group, directed by Mark Zeller. Saturday nights at 8:30; \$6. 78th St. Theater Lab, 236 W. 78th (595-0850).

WITNESS FOR THE PROSECUTION—Agatha Christie's classic courtroom drama; directed by John Raymond. Thurs.-Sat. at 8, Sat. & Sun. at 3; \$6; thru 8/15. Apple Corps Theater, 601 W. 51st (664-0027).

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. New York Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ED RUSCHA—Prints from 1970 to 1982 including "word images" and "odors" from TV commercials, thru 8/30. Jacobson/Hochman, 24 W. 57th (581-8346). Mon.-Fri. 10-6.

Madison Avenue and Vicinity

PIERRE BALDUC/MAURICE FERRON—Sculpture and watercolors from Quebec/Chromatic paintings inspired by nature. Thru 8/28. Monsalve, 126 Fifth (675-8921). Tues.-Sat. 1-6.

DON GUMMER—An abstract stone, steel, and marble sculpture, thru 8/15. Seagram Plaza, 375 Park (572-7379).

DAVID MILNE (1882-1953)—Canadian modernism done during his New York years, 1903 to 1916, thru 8/15. Center for Inter-American Relations, 680 Park (249-8950).

JOAN MIRO—Major prints done in the past thirteen years, thru 8/20. Christie's, 799 Madison (535-4422). Mon.-Fri. 10-6.

JAMES PILE—The kitch exploits of the "Arizona Kid," thru 8/7. PM & Stein, 903 Madison (734-3373).

NORMAN POLLACK—"Video paintings," thru 9/13. Rockefeller Plaza, 52nd St. Entrance (484-8000).

SoHo

JUNE MOSS—Sketchy representational themes in richly textured oils, thru 8/28. Inroads, 150 Mercer (226-6622).

Other

ILAN AVERBUCH—Three tons of stone in two square piles elevated and supported by three groups of cedar stakes, thru 10/5. Foley Square, Lafayette and Pearl Streets.

CHARLES FAHLEN—"Crouching Dogs," a large sculpture, thru 8/30. Hammarskjold Plaza Sculpture Garden, 2 Hammarskjold Pl (861-3115).

MARY CLARE GALVIN—"Progrès," a sculpture composed of remnants of the West Side Highway, thru 8/30. 1 World Trade Center, West Street Entrance (966-0306).

DAVID HARE/FREDERICK KIESLER—Nine welded steel sculptures constructed between 1944 and 1959—"Galaxy," an environmental piece of interlocking wooden sections designed for a performance of Milhaud's *The Poor Soldier* in 1948. Thru 8/13. Grey, NYU, 33 Washington Pl (598-7603). Mon.-Fri. 11-7pm.

ANN JON—Concrete steps, thru 8/6. 80 Washington Square East, NYU (598-3369). Tues. 11-7, Wed., Thurs. 11-6, Fri., Sat. 11-5.

PENNY KAPLAN—A linear sculpture of Gothic arches in painted steel, thru 9/1. St. Peter's, Lexington at 54th (935-2200).

AUGUSTE RODIN—Sculpture related to *The Gates of Hell*, thru 8/30. Cantor Sculpture Center, 1 World Trade Center (109th fl) (938-5136). Mon.-Fri. by appt.

JACK YOUNGERMAN—Relief paintings and sculpture from 1978 to the present, thru 9/10. Fine Arts Center, State University at Stony Brook, Long Island (516-246-5000). Mon.-Fri. 1-5.

GROUP SHOWS

57th Street

ALEXANDER—20 W. 57th (757-3721). Mon.-Fri. 10-5. Drawings by Diamond, Haas, Jacqueline, Mangold, McCoy, thru 8/27.

DEUTSCH—20 W. 57th (765-4722). Tues.-Fri. 10-5:30. Works on paper by Avery, Kuniyoshi, Marsh, thru 9/3.

ERIC—61 E. 57th (371-9270). Mon.-Fri. 9:30-5:30. Contemporary American and French impressionists, thru 8/30.

FISCHBACH—29 W. 57th (759-2345). Tues.-Fri. 10-5. Blaine, Cady, Freilicher, Hornak, thru 8/13.

FRUMKIN—50 W. 57th (757-6655). Mon.-Fri. 11-5. A self-portrait by Beal, "The Clairvoyant" by Brown, a watercolor view of Rome by Pearlstein, thru 8/14.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Barlach, Klimt, Kollwitz, Grandma Moses, thru 9/3.

GRAND CENTRAL—24 W. 57th (867-3344). Fifteen 19th and 20th century American paintings from the National Arts Club of New York collection including Butler, Dumond, Hale, Paxton, 8/3-9/3.

HAMMER—33 W. 57th (644-4400). 19th and 20th century European and American paintings, thru 9/15.

MULTIPLES—24 W. 57th (977-7160). Broodthaers, van Elk, Kiefer, Paladino plus time sequence color photos by Eder, thru 8/30.

SUTTON—29 W. 57th (888-0638). Mon.-Sat. 10-5:30. Hammond, Marcus, Trieff, Werner, thru 9/6.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). Mon.-Fri. 10-6. Old Master prints by Canaletto, Cranach, Durer, Tiepolo, Rembrandt, thru 8/6.

BAECK INSTITUTE—129 E. 73rd (744-6400). Mon. 9:30-7, Tues.-Thurs. til 4:30, Fri. til 3. Synagogues and public buildings of German Jewry through the centuries in paintings, prints, photos, thru 9/1.

CDS—13 E. 75th (772-9555). South American masters Botero, Figari, Morales, Tamayo, Torres-Garcia, thru 8/14.

DAIRY—Central Park, 65th between Zoo and Carousel (397-3156). *New Yorker* Magazine covers depicting Central Park, thru 8/30.

DAVIS & LANGDALE—746 Madison (861-2811). Mon.-Fri. 10-4. Drawings and paintings by Kulicke, York, collage constructions by Herder, sculpture by Roseman, thru 8/20.

ELEMENTS—766 Madison (744-0890). Ceramic works by Beglin, Wilhelmi, and jewelry with northwest coast imagery by Hall, thru 8/7.

FOURCADE—36 E. 75th (535-3980). Tues.-Fri. 10-5:30. Sculpture including Crozier's haunting man aching to escape from a woman, deKooning's "Seated Woman," and "Airline Pilot" by Westermann, thru 9/17.

FELICIE—141 E. 56th (752-7567). Mon.-Fri. 10-5:30. Watercolors, oils, graphics by Coreale, Fasanella, Ferron, Sokol, thru 9/6.

KRAUSHAAR—724 Fifth (307-5730). Mon.-Fri. 10-5. 20th century American paintings and sculpture, New York City in graphics, thru 8/30.

LEVER HOUSE—390 Park at 53rd (688-6000). Mon.-Fri. 9-5. Dutch artists living in New York City, thru 8/16.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Man and beast in Egyptian artifacts, by appt. thru 8/30.

MARBELLA—28 E. 72nd (288-7809). Mon.-Fri. 11-5:30. Nature in 19th and 20th century works by Bricher, Church, Inness, Marsh, Paxson, Tittle, thru 9/30.

PORTRAITS, INC.—985 Park (879-5560). Mon.-Fri. 10-6. Portraits by Greene, Kinstler, Passantino, Shikler, thru 8/31.

ROLLY-MICHAUX—943 Madison (535-1460). Appel, Calder, Chagall plus naive silkscreens by McKnight, thru 9/30.

SOLOMON—959 Madison (737-8200). Tues.-Fri. 11-5. Paintings and drawings by Avery, Johns, Motherwell, thru 8/31.

TERRY ENGELL—22 E. 76th (535-9800). 17th century Dutch and Flemish paintings, French 19th century works including Fantin-Latour, thru 8/30.

VANDERWOUE TANANBAUM—24 E. 81st (879-8200). Summertime by Avery, Ault, Marin, thru 8/30.

WALTER—1015 Madison (249-8518). Tues.-Fri. 1-5. Blue in alien landscapes by Berkon, textured pastels by Judge, geometrics by Penarete, thru 8/31.

Soho

CENTRAL FALLS—478 W. Broadway (533-9481). Voodoo ceremonial banners, thru 8/22.

COOPER—155 Wooster (674-0766). Mon.-Fri. 10-5. Changing group exhibits, thru 8/31.

COWLES—420 W. Broadway (925-3500). Mon.-Fri. 10-5. Alexander, Boulkos, Davis, Longobardi, Villalba, thru 8/30.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. 11-8. New works on paper by twelve emerging artists, thru 8/11.

DYANSEN—122 Spring (226-3384). Constructed paintings by Bradley, Christoparo, Hornyak, thru 8/29.

HOFFMAN—429 W. Broadway (966-6676). Mon.-Fri. 10-5. Gallery artists Bieser, Brady, Eddy, Nicastri, Nice, Schonzeit, Tworok, thru 9/3.

INGBER—460 W. Broadway (674-0101). Tues.-Wed. 12-3. Works on paper by Dine, Martin, Motherwell, Wickey, thru 9/10.

JACK—138 Prince (966-4235). Sixteen artists including pencil drawings of people by Frankston, miniature landscapes by Harling, thru 9/12.

META—87 Mercer (431-3232). Multi-media graphics by Bengston, Tamasauskas, thru 8/21.

ROSENBERG—115 Wooster (431-4838). Wed.-Sat. 2-7. Works on paper by Adler, Ballard, Hart, thru 8/19.

SPRING STREET ENAMELS—171 Spring (431-8151). Tues.-Sun. 12-6. Glass invitational featuring ten artists, thru 8/15.

TERRAIN—141 Greene (777-4426). Tues.-Sat. 1-6. Eight artists including Chimento, Honda, Medak, thru 9/11.

WESTON—149 Mercer (226-4141). Naive art by Lila Hafner, Elke Sommer, 8/3-28.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). Mon.-Fri. 12-6. Sun and sky gods in African art, 8/8-31.

ART ACROSS THE PARK—Central Park, Van Cortland Park, Bronx, Prospect Park, Brooklyn (866-7021). 23 artists set up their outdoor site works; included are Armajani, Bechera, Oji, Skoglund, Whiten, thru 8/31.

ART ON THE BEACH—Battery Park City Landfill, Gate No. 19 at Chambers and West (619-1955). Wed.-Sun. 12-5:30. Thirteen artists including Aycock, Oppenheim, Pinto, Wood, Younger, performances by Cummings, Steady, Wada, thru 9/12.

CENTRAL PARK SOUTH OUTDOOR ART—Central Park South at Sixth and 59th. An open-air promenade of arts, crafts on north sidewalk, 8/21, 22.

CORRIDOR—Bellevue Hospital, Main Lobby, 27th at First (561-4949). Statements in painted wood by Anderson, Lujan, Smith, Valenta, thru 9/10.

FASHION MODA—2803 Third Avenue, Bronx (585-0135). Tues.-Sat. 2-7pm. Artists working in the south Bronx, thru 8/7.

GLASSMASTERS GUILD—621 Avenue of the Americas (924-2868). Mon.-Fri. 11-5:30, Thurs. til 6:30, Sat. 10-5. Summer in New York in glass including a neon swimmer, a stained glass beach, thru 9/3.

HICKS—93 Atlantic Avenue, Brooklyn (522-3693). Fri. 6-9pm, Sat. 1-7pm, Sun. 12-5. Graphic musical/media notations by Russo plus rooves by Pinto, audio sculpture by Polizzi, photos of New York City at night by Silver, thru 8/21.

MALL OF CUNY—33 W. 42nd (790-4331). Mon.-Fri. 9-6. 100 Polish and Soviet theater posters, thru 8/30.

MANHATTAN PSYCHIATRIC CENTER, Sculpture Garden, Ward's Island (288-7650). Daily 10 to sundown. 96 outdoor sculptures by Bourgeois, Dill, Freemont, Kazuko, Weyne, thru 8/30.

NEWHOUSE—Snug Harbor Cultural Center, Staten Island (448-2500). Wed.-Sun. 1-5. English "superhumanism" including Poynter's fiberglass, paper pulp, pebble horseman of the Apocalypse, thru 8/29.

NOHO—542 LaGuardia Pl (473-9619). Tues.-Sun. 12-6. "Hot Stuff" by fifteen including Barnett, Guzman, Sheirr, Sisko, thru 8/8.

PARRISH MUSEUM—25 Job's Lane, Southampton (516-283-2118). Tues.-Sat. 10-5, Sun. 1-5. 40 paintings by Roy Lichtenstein tracing 30 years of this Pop associated artist, 8/8-9/19.

PELLICONE—89 Job's Lane, Southampton (516-283-6833). Thurs.-Sun. 12-6. Abstractions by Donahue, tropically erotic fruits by Karwoski, surreal montages by Ostrer, 8/7-20.

SCHOMBURG CENTER FOR RESEARCH IN BLACK CULTURE—515 Lenox Avenue (879-5500). 28 objects from the Metropolitan Mu-

ART

seum's Michael C. Rockefeller Wing including the Pacific Islands, Africa, Mexico, 8/3-9/9.

WAVE HILL—675 W. 252nd Street, Bronx (549-2055). Daily 10-5:30. Extensive grounds and outdoor sited sculpture by Andre, Garet, LeWitt, thru 9/1.

WORKS II—28 Job's Lane, Southampton (516-283-5093). Thurs.-Mon. 11-5:30, Sun. 12-4. Cryptic, patterned paintings, watercolors, and drawings by Haykin, thru 8/6.

Photography

AMERICAN STANDARD—40 W. 40th (840-5100). Mon.-Fri. 11-4. 300 photos by junior and senior high school students who have been recognized by Scholastic/Kodak Awards, 8/4-27.

80 PAPERS—80 Thompson (966-1491). Vintage prints of the American West by Curtis, Watkins, thru 8/15.

LORRAINE ENGELHARDT—Color abstractions of boats, thru 8/30. Woods, 718 Madison (831-7614).

FIRST WOMEN'S BANK—111 E. 57th (644-0670). Mon., Thurs. 8:45-5:30, Tues., Wed., Fri. 8:45-3:30. Women from the late 19th century to now by Henry, Rubinstein, Van Der Zee, thru 9/10.

SUSAN GINIGER—Nature, thru 8/9. West Side Y, 5 W. 63rd (787-4400).

PAUL B. GOODE—A portrait of dance, thru 9/3. Dance Theater Workshop, Schonberg Theater, 219 W. 19th (691-6500). Mon.-Fri. 11-5.

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Fri. 12-8 pm, Sat., Sun. 12-6. Statesmen from 1886 to 1944 by Salomiere; early color photography by Genthe, Meys, Lumiere, thru 9/12.

LEDEL—168 Mercer (966-7659). Ireland by eight, thru 8/14.

CHRIS MACKEY—Orchard Street, the Lower East Side, Oaxaca, Mexico, 8/2-31. Modernage, 18 Vesey (227-4767). Mon.-Fri. 9:30-5:30.

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8pm, Fri. 12-4. 50 photographers including Abbott, Attie, Cartier, Leipzig, Smith, thru 9/12.

BEAUMONT NEWHALL—Architectural and landscape studies, portraits of Ansel Adams, Paul Strand taken from 1928 to 1982, 8/6-9/26. International Center of Photography, 1130 Fifth (860-1777). Tues.-Fri. 12-8pm, Sat., Sun. 12-6.

NIKON HOUSE—620 Fifth (586-3907). Amateur photographers from all over the world, thru 8/31.

SUSAN PHILLIPS—Textures, flowers, "The English Suite" at close range, thru 8/29. Gallery III, Snug Harbor Cultural Center, Staten Island (448-2500). Wed.-Sun. 1-5.

INES ROBERTS—Interrelated harmonies in twenty Cibachrome triptychs, thru 9/3. Popular Photography, 1 Park (725-3785). Mon.-Fri. 9-5.

STEPHEN C. SIEGEL—A nude beach in New York City, 8/5-29. Focal Point, 278 City Island Avenue, City Island (885-1403). Tues.-Sun. 12-6, 8-11pm.

SOHO PHOTO—15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9pm. Interpretations of New York City by members, thru 8/15.

UKRAINIAN MUSEUM—203 Second (228-0110). The lost architecture of Kiev, thru 8/30.

BARRY WINIKER—Ten of the world's modern luxury liners, thru 9/15. Seamen's Church Institute, 15 State (opposite Battery Park) (269-2710).

WITKIN—41 E. 57th (355-1461). Tues.-Fri. 11-6. Members, thru 8/20.

BRUNO ZEHLER—Antarctica in color, thru 9/1. The Front-Gallery Cafe, 91 Seventh Avenue S (691-3430). Daily 11-10pm.

J. ZINGLER—Painted photos/Imaginary images by Burgos, Friedman, Grimaldi, Krims, Pfahl, thru 8/29. Floating Foundation of Photography, Pier 40 South at W. Houston (242-3177). Thurs.-Sun. 12:30-6.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. \$1.50; children & seniors 75 cents. The Handmade Paper Book; thru 10/17. The Douglass Morse Howell Retrospective; thru 10/17. Also Museum II at International Paper Plaza, 77 W. 45th St. Mon.-Fri. 10-5. Papermaking USA: History, Process, Art; thru 10/1.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution \$3; children \$1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. Arthur Ross Hall of Meteorites. Seventeenth-Century Suriname Insects. Ernest Thompson Seton: Naturalist, Artist,

and Writer. Confiscated! Rare and Bizarre Items Contribute to Animals' Extinction; thru 10/31. Aztec Mexico: Discovery of Templo Mayor; thru 10/6.

ASIA SOCIETY—725 Park Ave. (288-6400). Sat. Mon.-Wed. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Fri. \$2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Nagasaki and Yokohama Prints from the Richard Gump Collection; thru 8/29. Angkor Wat: A Photographic Essay by Ezra Stoller; thru 8/18.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Canadian Contemporary Printmakers; thru 8/29.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. \$2 suggested donation; students \$1. Marquetry Furniture; thru 9/26. The Emily Winthrop Miles Collection of Wedgwood. Discovering the Maya: Photographs by A.P. Maudslay; thru 8/29. Black Folk Art in America: 1930-1980; thru 9/6. Sicily: Legacy of a Civilization; thru 8/29. From the Millicent Rogers Collection; thru Dec.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. \$1.50; free Tues. after 5. The Jacquard Loom: Recent Experiments; thru 8/22. Basketry: Tradition in New Form; thru 8/22. The Column: Structure and Ornament; thru 8/22. Button, Button; thru 8/22.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRANCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washington, etc. Hail Leviathan! An Exhibition of The Forbes Whaling Collection; thru 10/1.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Wed.-Sat. 10-6; \$1; students & seniors 50 cents. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave. at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. \$2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian. The New York School: Four Decades, Guggenheim Museum Collection and Major Loans; thru 8/29.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. til 8. Closed Fri., Sat., major Jewish holidays. \$2. Indelible Images: Photographs by Sally Soames and Mark Berghash; thru 8/29. Fragments of Greatness Rediscovered: Nine Centuries of the Jewish Experience in Poland; thru 8/15. Torah Ornaments by Moshe Zabar; thru 8/29. Jewish Themes/Contemporary American Artists; thru 9/12. Israel in Antiquity.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution \$4; children & seniors \$2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. André Meyer Galleries for 19th-century art. Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard. Costume Institute: The 18th-Century Woman; thru 9/5. The new Michael C. Rockefeller Wing: Primitive Art. Sculpture: New Acquisitions. Seventeenth Century French Drawings and Prints from the Museum's Collections; thru 8/22. Works of Art in Glass. France in the Golden Age: Seventeenth Century French Paintings; thru 8/22. Rodin's Gates of Hell; thru 3/6. Continental Silver; thru 9/5. Spirit and Ritual: The Morse Collection of Ancient Chinese Art; thru 9/5. Buildings on Paper: Rhode Island Architectural Drawings, 1825-1945; thru 9/15. The Boston Public Garden Sketchbook of Maurice Prendergast; thru 9/5. The Cloisters, Fort Tryon Park: Radiance and Reflection: Medieval Art from the Raymond Pitcairn Collection; thru 9/25.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Myrna Baez: 1971-1981 Retrospective; thru 8/22. Four Sculptors: Mendieta, Butter, Hassenger, Colo; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$1; seniors and students 50 cents; free Tues. eve. Folk Art Masterpieces: Recent Acquisitions from The Howard and Jean Lipman Collection; thru 9/19. The Chalk Menagerie; thru 9/19. The Art of Scherenschnitte; thru 9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. \$1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to

modern. With Eagle Glance: Indian Photographic Images 1868-1931; thru 9/23.

MUSEUM OF CARTOON ART—Comly Ave., off King St. Port Chester, N.Y. (914-939-0234). Tues.-Fri. 10-4, Sun. 1-5. \$1.50, children and seniors 75 cents. Hall of Fame. Great Comic Cats; thru August.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1982; thru '84. The Bard on Broadway: Shakespeare on the New York Stage; thru 9/6. Architectural New York; thru 9/12. Dolls Magic Journey; thru 9/6. Noah's Arks, and other Animals; thru 9/6. Theatre Museum Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). An Actor's Life; thru 1/9.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. \$2.50; children & seniors \$1. In Perspective, permanent exhibition on development of holography from 1947. Light Years IV; thru Nov. Contemporary Portrait Gallery. Aaron Kurzen: Sterealities; thru 9/12. 1981 Artist-in-Residence; thru 9/26.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. \$3, children and seniors \$1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83. For 25 Years: Prints from ULAE; thru 9/7. The Architecture of Richard Neutra: From International Style to California Modern; thru 10/12. New Work on Paper 2: Borofsky, Clemente, Merz, Penck, Penone; thru 9/21.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Terry Lee Dill: Sculpture/Drawings; thru 9/26.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave. at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). \$1.50. Buildings on Paper; thru 9/11.

NEWARK MUSEUM—49 Washington St., Newark (201-733-6600). Daily noon-5. On and Off the Wall: Three Dimensional; thru 8/29. Science and Nature in Medals and Coins; thru 9/27. Frank Kulesa: Cityscapes - Geometric Metaphor; thru 9/12. Arshile Gorky Aviation Murals; thru 10/4.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. \$2; children 75 cents. Grand Central Terminal: City Within the City; thru 9/13. Cast with Style; thru 10/17. Oom Pah Pah: The Great American Band; thru 11/7. The Female Touch: The Ladies' Periodical as a Reflection of an Age; thru 9/12.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Melville, Whitman and New York; thru August. Golden Age of the Private Press; thru 8/31. Redoute: The Rembrandt of Roses; thru 8/31. James Stephens: Irishman; thru 2/28. The Tókaidō Road; thru 8/12. Library at Lincoln Center, 111 Amsterdam Ave. Closed Sun. Jooss; thru 8/28. Igor Stravinsky: A Centennial Exhibition; thru 9/25.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. The UFO Show; 8/6-10/24. Peter Brown: Sculpture Installation; 8/7-9/26.

SOUTH STREET SEAPORT MUSEUM—203 Front St. (766-9020). Wed.-Sun. 11-5. Preservation in Progress: The Seaport District; thru 9/6.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10-5, Sat.-Sun. 1-6. Images of Dignity: Retrospective of Charles White; thru 8/31. Ritual and Myth: A Survey of African American Art; thru 11/1. Harlem Heyday: Photography of James VanDerzee; thru 9/1.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. \$2.50, seniors \$1.25; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. Calder's Circus. The Works of Edward Ruscha; thru 9/5. New American Art Museums; thru 10/10. Sculpture of the Sixties: Selections from the Permanent Collection; thru 9/5.

Auctions

PHILLIPS—867 Madison Ave. at 72nd St. (570-4830). 8/2 at 4: U.S. & Foreign Stamps. On view 8/2. 525 E. 72nd St. (570-4842). Next sale 9/16.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. Next sale Sept. York Ave. Galleries, at 72nd St. (794-3000). Mon.-Fri. 9:30-5, 8/4 at 9:30 & 2: Sotheby's Arcade Auction. On view from 7/31.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424), Library Museum (870-1630), Metropolitan Opera House (362-6000), New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Concerts

Monday, August 2

MOSTLY MOZART—Festival Orchestra, Alexander Schneider conductor, André-Michel Schub pianist, Richard Stoltzman clarinetist. Rossini's *Sinfonia al Conventello*, Mozart's Piano Concerto No. 27 in B-flat, Weber's Clarinet Concerto No. 1 in F, Haydn's Symphony No. 48 in C. Avery Fisher Hall at 8. \$7.50, \$9.50. Pre-concert recital at 7.

KING CRIMSON/ROBERT FRIPP—Dr. Pepper Music Festival, Pier 84, Twelfth Ave. and 45th St. on the Hudson River (249-8870), at 8. \$7.

REJOUISSANCE, Andrew Bolotowsky baroque flutist, Victoria Stark violinist, Carol Redfield-Browning cellist. Mozart, Vivaldi, Beethoven. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

GLORIA COLEMAN QUARTET—Jazz. 1 New York Plaza, Water and Broad Sts., at noon. Free.

ELWOOD BUNN & DON GALE—Country and bluegrass music. Trinity Church Noonday Cafe, Broadway at Wall St., at 12:30. Free.

SCIPIO SARGEANT—Jazz. Lincoln Houses, 60 E. 135th St., Bronx, at 8. Free.

PETER, PAUL & MARY—Westbury Music Fair, Westbury, L.I. (516-333-0533), at 8:30. \$14.75.

ERICA LINDSAY QUARTET—Hartford Jazz Festival, Hartford, Conn., at 6. Free.

Tuesday, August 3

MOSTLY MOZART—Tokyo String Quartet, Jeffrey Kahane pianist, Walter Trampler violinist. Haydn's String Quartet *The Joke*, Brahms's Piano Quartet in F. Avery Fisher Hall, at 8. \$7.50, \$9.50. Pre-concert recital at 7.

WASHINGTON SQUARE FESTIVAL ORCHESTRA, Amy Kaiser conductor, Linda Seay soprano. Handel's *Water Music: Trumpet Suite in D; Piangero La Sorte Mia; Let the Bright Seraphim; Concerto Grosso*, Op. 6 in G; Mozart's Concerto Aria *Popoli di Tessaglia*; Symphony in C, K. 425. Washington Square Park, Fifth Ave. below 8th St., at 8. Free.

KIT MCCLURE BIG BAND—Jazz. New York Plaza, Water and Broad Sts., at noon. Free.

DAVID ARNOLD, baritone/TOM MURACO, pianist. John Alden Carpenter, Robert Convery. Trinity Church, Broadway at Wall St., at 12:45. Free.

BARBERO DAHLMAN, pianist. NYU Loeb Student Center, LaGuardia Pl. and Washington Square South, at 6. Free.

STEVEN EARL, carillonneur. Preceding an organ recital by Oliver Eisenmann. Riverside Church, the Drive at 122nd St., at 6:30. Free.

NUEVO MUNDO—Latin band. Trinity Church Noonday Cafe, Broadway at Wall St., at 1:30. Free.

MOROCCO AND HER CASBAH DANCE EXPERIENCE TROUPE—Middle Eastern dance and music. Fort Tryon Park Playground, Broadway and Dyckman St., at 7. Free.

SCIPIO SARGEANT—See 8/2.

MUSIC LIVE!—Rock, soul, salsa, jazz. A play or listen jam session. Truck and Warehouse Theatre, 79 E. 4th St. (254-5060), at 7:30. Free.

HAL HOFFMAN—Stage music. City Hall steps be-

tween Park Row and Broadway, at noon. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Gil Robbins conducts open reading of Handel's *Israel in Egypt*. CAMI Hall, 165 West 57th St., at 7:30. \$4.

FRANK PEROWSKY QUINTET—Jazz. Bryant Park, 40th-42nd Sts., Fifth-Sixth Aves., at 12:15. Free.

NEW YORK PHILHARMONIC, James Conlon conductor. Schubert's Symphony No. 8 *Unfinished*; Mahler's Symphony No. 1. Marine Park, Brooklyn, at 8. Free.

BROOKLYN BACH FESTIVAL—Brandenburg Concertos Nos. 3 and 6, Sonata for Gamba and Harpsichord in G Minor, Cantata 90 *Es reißet euch ein schrecklich Ende*, Cantata 189 *Mein Seele ruhm*, Cantata 210 *O holder Tag*. First Unitarian Church, Pierrepont St. at Monroe Pl., Brooklyn Heights, at 8. \$6.

NEW WORLD ORCHESTRAL SOCIETY-WOODWIND QUINTET—Bensonhurst Park, Cropsey Ave. at Bay Pkwy., Brooklyn, at 7. Free.

MINNEWASKA CHAMBER MUSIC SOCIETY—Southampton College, Long Island (516-735-7596), at 8. \$5.

Wednesday, August 4

MOSTLY MOZART—See 8/2. Sold out.

JOE COCKER/DELBERT MCCLINTON—Dr. Pepper Music Festival, Pier 84, Twelfth Ave. and 45th St. on the Hudson River (249-8870), at 8. \$7.

GUGGENHEIM CONCERT BAND—Ainslee Cox conductor. Damrosch Park at Lincoln Center, at 8. Free.

ADLETZION, soprano/GARY DRANCH, clarinetist. NYU Loeb Student Center, LaGuardia Pl. and Washington Square South, at 6. \$4.

ELEANORE LANGE, mezzo soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

STAN SPIRO STAGE BAND—World Trade Center Plaza, at 12:15. Free.

ATSUKO YUMA—Asian dance and music. Trinity Church Noonday Cafe, Broadway at Wall St., at 12:30. Free.

CRAWFORD BRIGADE—Rock music. Unity Cultural Workshop, 25 Stuyvesant St., at 8. Free.

NEW YORK PHILHARMONIC—Snug Harbor, Staten Island. See 8/3.

JULIUS GROSSMAN ORCHESTRA, Grace Hines soprano. Arias for soprano and orchestra, Mendelssohn's Symphony No. 5. Seaside Park, Seabreeze Ave. and West Fifth St., Brooklyn, at 8. Free. (If rain, Abraham Lincoln High School, Ocean Pkwy. and West St.)

PICNIC POPS-BIG BAND ASSOCIATES—Old Westbury Gardens, Old Westbury, L.I. (516-333-0048), at 7. \$3.

LUNATUNE, choral ensemble/VERSATEL, orchestra/GINA BUNTZ AND DANCERS Whitney Museum of American Art, Atlantic Street, Stanford, Fairfield County, Conn. (203-358-7630), at noon. Free.

Thursday, August 5

MOSTLY MOZART—Alexander Schneider, Lucy Stoltzman violinists; Walter Trampler violinist; Laurence Lesser cellist; Artur Balsam pianist; Richard Stoltzman clarinetist. Haydn's Piano Trio No. 7 in E, Beethoven's Clarinet Trio in B-flat, Mozart's Clarinet Quintet in A. Avery Fisher Hall at 8. \$7.50, \$9.50. Pre-concert recital at 7.

DOOBIE BROTHERS—Radio City Music Hall, Sixth Ave. at 50th St. (757-3100), at 8. \$17.50, \$20.

ELTON JOHN—Madison Square Garden at 8. \$12.50, \$15.

SOUTHSIDE JOHNNY & THE ASBURY JUKES—Dr. Pepper Music Festival, Pier 84, Twelfth Ave. and 45th St. on the Hudson River (249-8870), at 8. \$7.

GUGGENHEIM CONCERT BAND—See 8/4.

HOLLAND'S COUNTRY RAMBLERS—Bluegrass music. South Street Seaport at 8. \$5.

N.J. GUILD OF COMPOSERS, NYU COMPOSERS—Dinu Ghezzo, Ron Mazurek, Robert Pollack, Harold Oliver, Roly Ytrehus, Gilman Collier, Irwin Spector, David Sampson. Park of NYU Loeb Student Center, LaGuardia Place and Washington Square South, at 6. Free.

EARL COLEMAN ORCHESTRA—Jazz. Trinity Church Noonday Cafe, Broadway at Wall St., at 12:30. Free.

SHELLEY ROBBINS, pianist. Bach, Grieg. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

VISHNA WOOD SEXTET—Jazz. Bryant Park, 40th-42nd Sts., Fifth-Sixth Aves., at 12:15. Free.

HOUSING AUTHORITY SYMPHONY ORCHESTRA—Naumburg Bandshell, 72nd St., Central Park, at 7:30. Free. (Raindate 8/6.)

JAZZMOBILE—Union Square Park, 14th St. and Fourth Ave., at 7. Free.

SHELLY GORDON—Entertainment music. City Hall steps between Park Row and Broadway, at 12. Free.

ANDREW ASCH CONTEMPORARY JAZZ OCTET—Original music. 1411 Broadway Plaza, at 40th St., at 12:15. Free.

BLUE SMOKE—Country-western music. Clinton Castle, Battery Park, at 12. Free.

IRVING FRANK—Port Authority Bus Terminal, Eighth Ave. at 41st St., at 4. Free.

L.D. FRAZIER—Singer/composer. Citicorp Market at 6. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Vincent La Selva conducts open reading of Verdi's *Stabat Mater* and *Requiem*. CAMI Hall, 165 West 57th St., at 7:30. \$4.

NEW YORK PHILHARMONIC—Crocherson Park, Queens. See 8/3.

BARGEMUSIC CHAMBER PLAYERS—Ysaye's *Ballad for Unaccompanied Violin*, Brahms's Sonata No. 2 in A for violin and piano, Dvorak's *Dumky Trio* in F. Fulton Ferry Landing, Brooklyn (624-4061), at 8. \$6.

FEENJON GROUP AND YAFFA YARKONI—Middle Eastern/Israeli music. Midwood Field, 1408 Ave. J, Brooklyn, at 7:30. Free.

WALDO PARK BRASS PLAYERS—Popular music. Owl's Head Park, Colonial Rd. and 68th St., Bay Ridge, Brooklyn, at 7:30. Free.

CARAMOOR FESTIVAL—St. Luke's Chamber Ensemble. Stravinsky's Three Pieces for String Quartet, Concertino for String Quartet, Mozart's Quintet in E flat for Horn and String Quartet, Spohr's Nonet in F, Op. 31, for Winds and Strings. Katonah, N.Y. (914-232-4206), at 4:15. \$7.50.

Friday, August 6

MOSTLY MOZART—Festival Orchestra, Robert Shaw conductor, Westminster Choir, Benita Valente soprano, Florence Quivar mezzo-soprano, Jon Garrison tenor, Julien Robbins bass. Mozart's *Vesperae Solennes de Confessore*, Haydn's Symphony No. 87 in A, Beethoven's Mass in C, Op. 86. Avery Fisher Hall at 8. \$7.50, \$9.50. Pre-concert recital at 7.

GUGGENHEIM CONCERT BAND—See 8/4.

GREG KIHN BAND/ROMANTICS—Dr. Pepper Music Festival, Pier 84, Twelfth Ave. and 45th St. on the Hudson River (249-8870), at 8. \$7.

DOO-WOP SPECTACULAR—123 W. 23rd St., at 7:30 and 11. \$8.50, \$12.50.

GOLDEN PALOMINOS—Jazz. The Public Theater, 425 Lafayette St. (589-7150), at 10. \$7.50.

WILLIE MACK SEXTET—Jazz. Douglas Fairbanks Theater Courtyard, 432 W. 42nd St. (239-1234), at 11 p.m. \$6.

LEON D. ECHEVERRI, guitarist. American Institute of Guitar, 204 West 55th St., at 8. \$2.

CHICO HAMILTON/KATHLEEN ADAIR/GUITAR CHOIR—Jazz. Summerpier at South St. Seaport at 8. Free.

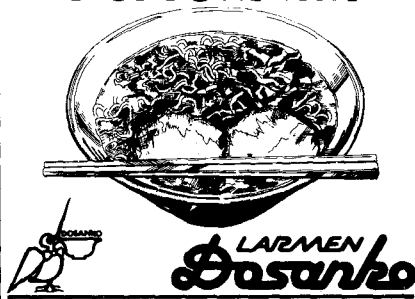
LOGOS—Music for percussion and electronics. Atlantic Gallery, 458 W. Broadway, at 9. \$3.

RAZOR'S EDGE—Barbershop quartet. Trinity Church Noonday Cafe, Broadway at Wall St., at 12:30. Free.

SING FOR YOUR SUPPER—Festival of New York Street Performers. Times Square, at noon. Free.

JULIUS GROSSMAN ORCHESTRA—See 8/4. Immaculate Conception Church, 29th St. and Ditmars Blvd., Astoria, Queens, at 7:30. Free.

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MUSIC & DANCE

SUMMERFARE '82—Gershwin. SUNY-Purchase, N.Y. (914-253-5949), at 8:30. Free.

MINNEWASKA CHAMBER MUSIC SOCIETY—See 8/3.

Saturday, August 7

MOSTLY MOZART—See 8/6.

RICKIE LEE JONES—Dr. Pepper Music Festival, Pier 84, Twelfth Ave. and 45th St. on the Hudson River (249-8870), at 8. \$7.

TED MACERO/TEDDY CHARLES TENTET—Jazz. The Public Theater, 425 Lafayette St. (589-7150), at 10. \$7.50.

DOO-WOP SPECTACULAR—See 8/6.

LOGOS—See 8/6.

THOM FOSTER & CO.—Mississippi blues. Summer-pier at South St. Seaport at 8. Free.

SALLY SLADE WARNER, carillonneuse. Riverside Church, the Drive and 122nd St., at noon. Free.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. Seaside Park, Brooklyn at 8. Free.

SEUFFERT BAND, George F. Seuffert conductor. Forest Park Music Grove, Queens, at 7:30. Free.

MUSIC ON THE HUDSON—Grand Old Country Music Night: Steve Young, Vernon Oxford, The Blue Grass Band, The Dixie Doughboys, Mindy J & The Cyclone Rangers, Pat Cannon's Foot & Fiddle Dance Company. Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 7:30. Tent, \$6, lawn, \$5.

WATERLOO VILLAGE FESTIVAL—Charlie Pride. Stanhope, N.J. (201-347-4700), at 5 and 9. \$12.

NEW YORK PHILHARMONIC—Heckscher State Park, Suffolk County, L.I. See 8/3.

CARAMOOR FESTIVAL—Youri Egorov, pianist. Beethoven's *Andante Favori*, Schubert's Sonata in c, Chopin's Etudes Op. 10. Katonah, N.Y. (914-232-4206), at 8:30. \$12.50.

SUMMERFARE '82—Brooklyn Philharmonic, Lukas Foss conductor. Classical music to clips of silent film classics, "Nosferatu" and "Entr'acte," at 6. \$7... Preservation Hall Jazz Band, New Orleans jazz, at 10 p.m. \$9, \$11. SUNY-Purchase, N.Y. (914-253-5949).

Sunday, August 8

MOSTLY MOZART—Festival Orchestra, Gerard Schwarz conducting; violinists Charles Haupt, Yuval Waldman; flutist Jeffrey Kahner; oboist Leonard Arner; Paul Ingraham, Thomas Beck on horns. Vivaldi's *Concerto alla rustica* in G; Concerto for Two Horns in F; Concerto for Flute, Op. 10, No. 3; Concerto for Oboe, Op. 8, No. 9; Concerto for Two Violins in d; Concerto Grosso in g, Op. 3, No. 2 in d, Op. 3, No. 11. Avery Fisher Hall at 8. \$7.50, \$9.50.

GUGGENHEIM CONCERT BAND—Damrosch Park, Lincoln Center. See 8/4.

PHOENIX TRIO, Miriam Lockhart clarinetist, Stephen Baum flutist, Constance Wells bassoonist. 1940s music; Mozart, Beethoven. Whitney Museum sculpture court, Madison Ave. and 75th St., at 4. Free with \$2.50 museum admission.

LAURA DOWLING—Singer/guitarist. The Centerfold, 263 W. 86th St., at 7:45. \$4 donation.

SALLY SLADE WARNER—See 8/7. At 10:35 a.m.

BARGEMUSIC—See 8/5. At 4.

JANE BARRY, soprano/**RONALD CARBONE**, violist/**PAMELA RUSSELL**, flutist. Bach, Hoffmeister, Vaughan Williams, Diamond and others. Brooklyn Botanic Garden, 1000 Washington Avenue, Brooklyn, at 3. Free.

BRONX ARTS ENSEMBLE—James Kurtz conductor, Edith Gordon Ainsbert soprano. Mozart, Kurtz, Vaughan Williams, Tchaikovsky. Van Cortlandt Mansion, Van Cortlandt Park, Broadway and 246th St., at 2. Also Keating Hall, Fordham University, at 4. Free.

NEW YORK PHILHARMONIC—Eisenhower Park, Nassau County, L.I. See 8/3.

BRUCKELIN BRASS QUINTET—Classical music. Sunset Park, Seventh Ave. and 43rd St., Brooklyn, at 5. Free.

MOONFLOWERS—Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., Bronx, at 3. Free.

SPIRITUALS AND GOSPEL, THE BLACK RELIGIOUS SOUND—The Brooklyn Museum, Eastern Pkwy., (638-5000), at 2. \$2 donation.

SEUFFERT BAND—See 8/7. At 3.

SUMMERFARE '82—Brooklyn Philharmonic, Lukas Foss conductor. Copland, Handel, at 5:30. Free... Lionel Hampton and his Orchestra, at 8. \$9, \$11... Widespread Jazz Orchestra, at 10. Free. SUNY Purchase, N.Y. (914-253-5949).

CARAMOOR FESTIVAL—Emerson Quartet. Haydn's Quartet in f, Op. 20, No. 5; Ravel's Quartet

in f; Beethoven's Quartet in C, Op. 59, No. 3. Katonah, N.Y. (914-232-4206) at 5:30. \$12.50.

WATERLOO VILLAGE FESTIVAL—Musical Decades, a revue. Stanhope, N.J. (201-347-4700) at 3. \$4.

Monday, August 9

MOSTLY MOZART—Festival Orchestra, Christopher Hogwood conductor, Yefim Bronfman pianist, Barry Tuckwell hornist. Mozart's Symphony in D, K. 141a; Piano Concerto No. 1 in D; Symphony No. 76 in E-flat. Avery Fisher Hall at 8. \$7.50, \$9.50. Pre-concert recital at 7:30.

NEW YORK PHILHARMONIC—See 8/3. Great Lawn, Central Park.

RICKIE LEE JONES—Dr. Pepper Music Festival, Pier 84, Twelfth Ave. and 45th St. on the Hudson River (249-8870), at 8. \$7.

Opera

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 8/8: Gilbert and Sullivan's *Ruddigore*. Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., \$6.50-\$11; Fri.-Sun., \$7-\$12.

NEW YORK GRAND OPERA—Vincent La Selva, director. Fully staged version of Verdi's *Aida* with chorus of 50, 20 dancers, 60-piece orchestra. Soprano Janet Cessa as Aida, mezzo soprano Donna Merriman as Amneris, tenor Edward Perretti as Radames. New York Botanical Garden, Southern Blvd. the Bronx (220-8700). 8/7 at 8. Free.

LA CORTE DE FARAON, Spanish zarzuela by Lleó. Repertorio Espanol, 138 E. 27th St. (889-2850). 8/8, 10 and 22 at 7; 8/13 and 27 at 8. \$7.

OPERATIC CONCERTS—Vincent La Selva's New York Grand Opera Singers. Damrosch Park, Lincoln Center, 8/2 at 7:30. Free. Bronx Botanical Garden, Southern Blvd., 8/7 at 8:30. Free... Republic Artists, in staged, costumed scenes. Damrosch Park, Lincoln Center. 8/8 at 1:30. Free.

BIRDBATH, by Kenneth Lieberman. Based on Leonard Melfi's play. John Margulis, director; with Marthe Ihde and Michael Kutner, pianist Patrick Mullins. Quai Theater, Hotel Diplomat, 108 W. 43rd St. (221-9088). 8/3, 8, 10 at 8; \$6. 8/4-6, 8/11-13 at 12:15; \$2.

Dance

ALICE FARLEY DANCE COMPANY, with a work designed especially for performance in the garden, set to contemporary music. The company consists of dancers, mimes, acrobats and stilt dancers. Cooper-Hewitt Museum Garden, Fifth Ave. at 91st (860-6868). 8/3 at 6:30. Free.

ART ON THE BEACH DANCE CONCERTS—Rock Steady Crew, which specializes in "Breaking" (out of fast and wild spins) (raindate Saturday at 6:30). Battery Park City Landfill at Gate #19, Chambers and West Streets. 8/8 at 6:30. \$3.

ARNETTE DE MILLE—Environmental dances by dancer/choreographer De Mille, and the final part of *Transitory Terrains*. Vacant lot, E. 141st St. off Brook Ave., South Bronx (625-3434). 8/7 at 4. Free.

HONI COLES AND THE COPASETICS, with Max Roach. Summerfare '82, SUNY at Purchase, N.Y. (914-253-5949). 8/6, 8/7 at 8; \$12.

HARLEM CULTURAL COUNCIL DANCEO-BILE—Free concerts in the five boroughs; call 860-8640 for specifics. 8/2-6, Dianne McIntyre's Sound in Motion, including 8/5 at 8:15, at Grant's Tomb. Free.

MOROCCO AND HER CASBAH DANCE EXPERIENCE TROUPE—Dances from the Middle East and North Africa. 8/3 at 7: at Ft. Tryon Park Playground, Broadway and Dykeman St... 8/5 at 7: at Bethune Houses Courtyard, W. 157th St. and Amsterdam Ave... 8/4 at noon: at New York Telephone Bell Plaza, 41st and 40th Sts. on Sixth Ave. Free.

THE OUT-OF-TOWNERS/PLUS—Second Stride (from London); choreography by Richard Alston, Siobhan Davies, and Ian Spink. Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 8/4-8 at 8 p.m. One program 8/4-5, another 8/6-8. \$5.

WEEKENDS OF DANCE, including ballet, Spanish, African, Eastern, and modern dance, at Prospect Park's Ninth Street Bandshell, Brooklyn, at 8 p.m. (643-7116). 8/6, the International Afrikan American Ballet and the Otra Cosa Dance Theater (raindate 8/10). 8/7, Rachel Lampert and Dancers (raindate 8/11). 8/8, Dianne McIntyre and her Sounds in Motion Company (raindate 8/12). Free.

OTHER EVENTS

Happenings

ENCORE—The Golden Jubilee show at Radio City Music Hall. Gershwin, Berlin, Bacharach, and the Beatles. Updated production numbers, like "Bolero," among the 17 acts of dance, music, comedy. Also clips of old movies. Music Hall, Sixth Ave. and 50th St. (757-3100). Daily except Thurs. at 2:30 and 8. \$14.75, \$17.75.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0343). \$3.90; children, \$2.

WALT DISNEY'S GREAT ICE ODYSSEY—New all-star production, with Mickey, Donald, and skaters Jamie-Lynn Kitching and John Carlow as Cinderella and her Prince. With other top skaters, in a musical "melodrama." Nassau Coliseum, Uniondale, L.I. (516-794-9100). 8/3 at 7:30; 8/4, 5, 6 at 1:30 and 7:30; 8/7 at 11, 3 and 8; 8/8 at 1 and 5. \$6-\$9.50; children less at some. The show will be at Madison Square Garden 8/10-29 (564-4400).

TODAY'S NEW YORK, YESTERDAY'S MEXICO, subjects of two special events this week. "Aztec Mexico: Discovery of Templo Mayor" is one of the American Museum of Natural History's current shows, and 8/4, 7:30-9:30, a symposium on the Great Temple is open to the public. Among the speakers: Eduardo Matos Moctezuma, general coordinator of the Temple project in Mexico. It's free, except for Museum admission, as is a lecture in Spanish the next day at 7:30, by Dr. Moctezuma. (873-1300, ext. 559). Native New Yorker James Harris Spero, co-author of *Great Sights of New York*, will talk about his favorite monuments, attractions, parks, and more, at the Mercantile Library, 17 E. 45th St. (755-6710), 8/5 at 6. Please reserve, although it's free.

HERBALLY SPEAKING—Learn and taste, sniff and savor, at the sixth annual "herbal tea tasting and herbal food buffet," 8/7, 11 a.m.-2. Mint in many forms, 25 teas, rose sandwiches, and demonstrations, too, after tours at 11 and 1, with tea tastings following. At the Morris-Jumel Mansion, W. 160th St. and Edgecombe Ave. \$4 donation; phone for necessary reservation (923-8008).

OUT OF TOWN DIVERSIONS—The all-day Bear Mountain Festival of World Music and Dance happens 8/7, noon-midnight, in the state park up the Hudson. Steve Reich, David Amram, Pat Metheny Group, dancers and musicians and children's entertainers from around the world will make up the continuous entertainment on several stages. \$12 (in advance, \$10; 914-651-4053). East Hampton's Outdoor Clothesline Art Sale is a rain-or-shine event, 8/7, 10-5, at the Guild Hall out in the Long Island village. Lots to look at and buy, as always.

Tours

SLOANE HOUSE Y, walking tours. 8/2: Chinatown and Little Italy at 6. 8/3: SoHo at 10 a.m.; Chinatown and Little Italy at 1. N.Y. Philharmonic rehearsal in Central Park at 5. 8/4: Greenwich Village at 10, Lower Manhattan at 1. 8/5: Chinatown and Little Italy at 10, SoHo at 1. 8/6: Lower Manhattan at 10, Greenwich Village at 1. 8/8: Chinatown at 4. From the Y, at 336 W. 34th St. (760-5850). \$1 each.

SMALL JOURNEYS—Thru Aug: weekday tours of various areas of the city. Mon., 6-8: City Hall Hi-Jinks; meet in front of Woolworth Bldg., Broadway and Park Pl. Tues., 10 a.m.-noon: London in New York — Stuyvesant, Gramercy, Madison Squares; meet at St. George's School, off NE corner of Third Ave. and 16th St. Wed., 6-8: Brooklyn Heights, the 19th-century preserved; meet on Manhattan side of Brooklyn Bridge, under Municipal Bldg. arches, Centre and Chamber Sts. Thurs., 10 a.m.-noon: Wall St. to South St. Seaport — the lore of finance and the lure of the sea; meet at Trinity Church, Broadway and Wall St. Thurs., 4-6: SoHo, galleries and cast-iron buildings; meet outside Castelli and Mary Boone galleries, 420 W. Broadway near Spring St. Thurs., 6-8: Greenwich Village, Paris in New York — legends of love and literati; meet at Washington Square Arch, Fifth Ave. below 8th St. Fri., 6-8: the swinging West Side; meet at the Dakota, Central Park West at 72nd St. (533-6342). \$5 each.

CENTRAL PARK ON HORSEBACK—8/6 at 7 a.m. You must sign up in advance; call Claremont Stables

(724-5101) to reserve your horse (\$16 an hour). Urban Park Rangers as guides; no novice riders, please.

THE BRONX WITH CAROL BELLAMY—8/8 at 2 a.m. with Middle of the Night Tours. Catch the No. 1 train to 207th St. and Tenth Ave., or to ride as a group: meet at 1 a.m. on IRT uptown platform near the front car at Columbus Circle. \$1. Call 861-9696 for further information.

NEW YORK BOTANICAL GARDEN, Bronx (220-8700). Tour the Garden's natural areas and gardens. 8/8 at noon, meet at Watson Bldg. \$1.50.

CENTRAL PARK TOUR—"Exploring the Park Through Poetry," a walk that includes improvisations. 8/8, meet at 2, at the Dairy, west of the Zoo at 65th St. off Fifth Ave. Free.

FIELD TRIPS, with wild foods in mind. Walk with Steven Brill and learn about plants you never knew existed. You can take home what you find along the way, and learn how to use it at home. 8/7, Willow Lake, Flushing; 8/8, Central Park. Phone for directions and details (291-6825). From noon to 5; \$15.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), \$2-\$7. Next home games: 8/9, 10, 11 at 7:35, vs. St. Louis. N.Y. Yankees, at Yankee Stadium (293-4300), Bronx. \$1.50-\$8.50. 8/3 at 5:30, 8/4 at 8, vs. Chicago. 8/5, 6 at 8, 8/7 at 1 (also Old-Timers game), 8/8 at 1, vs. Texas.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. \$7, \$12. Ticket info: 265-8600. Next home game, 8/11. FIFA World All-Star Game, 8/7 at 8:30. Europe vs. Rest of the World. \$7, \$11, \$15.

TENNIS—Arthur Ashe/United Negro College Fund National Classic. 8/2-7, at USTA National Tennis Center, Flushing Meadow, Queens. Junior preliminary matches 8/2-6, at 9 a.m.-6; adults, 6-midnight; free. 8/7: finals at 9 a.m.; also pro/celebrity exhibition matches at noon, with Dina Merrill, Cleavon Little, Walt Frazier, George Plimpton, others; tickets: \$10, \$25, \$100 (644-2299).

RACING—Belmont Park, Elmont, L.I. (641-4700). 8/2, post time 1 p.m. \$2. For the rest of the month, the meet will be at Saratoga.

Children

ROBIN HOOD, with Penny Bridge Players. Undercroft of the Assumption Church, 59 Cranberry St., Brooklyn Heights (596-2677). 8/2 at 1:30; 8/3-6 at 10:30 and 1:30; \$3.

CLOSE ENCOUNTERS WITH BUGS—Workshop with Alice Gray. Belvedere Castle, Central Park, at 79th St., south of Great Lawn. 8/8; call 397-3156 Wed.-Sat. 11-4 for reservations and times. \$2 per family (children must be accompanied by adult).

PUPPETS—8/3, 10-12. Union Square Park, 14th St. and Fourth Ave.

LITTLE MOOFY PUPPETOIDS—Participation, souvenirs, along with the Puppetoid show. O. Henry's Steakhouse, Sixth Ave. and W. 4th St. (691-8930), Sat. at 1. \$3.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what-you-wish admission. In Children's Bookshop: Storytime every Sat. and Sun.

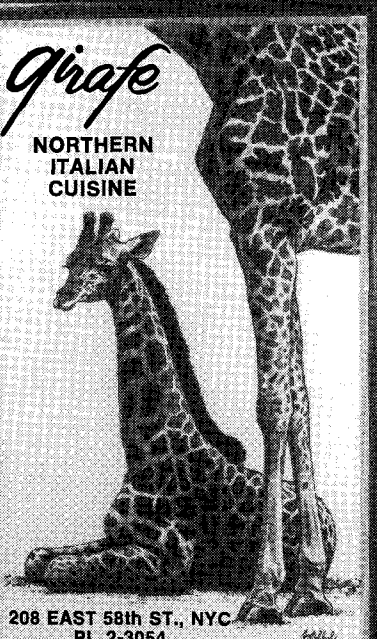
STORYTELLING, every Sat. at 11 a.m. Central Park at the Hans Christian Andersen statue, the model-boat pond, near Fifth Ave. and 72nd St. 8/7, an Orkney and an Ethiopian folktale.

KIDS' DAY AT THE MARKET—Citicorp, Lexington and 54th St. (559-4259). Sat. at 11 a.m. 8/7: "Some Can Sing," a puppet play with music. Free.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). During July and August, Mon.-Fri. 9-4 only. \$15 a day for workshops in fossil casting, filmmaking, painting, and more.

BROOKLYN MUSEUM—Eastern Parkway, Brooklyn (638-3000). "What's Up," a gallery program for 1st through 6th-graders. thru 8/28, Wed.-Sat. at 1. Meet in the museum's lobby by the stairs 15 minutes before starting time. Free.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St. S.I. (273-2060). Mon.-Thurs. 1-4; Fri.-Sun., closed. 50 cents, adults \$1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here. Daily activities are based on this show.



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RADIO HIGHLIGHTS

Wed., Aug. 4

2:00/WNYC—Clayton: Works for Voice, Saxophone & Double-Bass.
2:06/WQXR-AM/FM—Schubert: Qnt in A, Op. 114 "Trout."
3:00/WNCN—Rieti: Cto for Cello & 12 Instruments (Amfiteatro/Flagello).
4:00/WNCN—Rossini: Woodwind Qt #4 in B-Flat (Rampal, Coursier, Lancelot, Hongne).
5:06/WQXR-AM/FM—Sibelius: Suite Mignonne, Op. 98a.
6:00/WNCN—Bach: Brandenburg Cto #6 in B-Flat (Winschermann).
6:30/WNYC—Count Basie: Songs (Basie Orch).
8:00/WNYC—William Schuman: Audio biography of the composer on his 72nd birthday.
8:06/WQXR-AM/FM—Schumann: Sym #1 in B Flat "Spring."
10:00/WNCN—Williaert: Dulces exuviae (Meilink).
11:00/WNCN—Mozart: Qt #3 in G (Siquioia String Qt).
WNYC—Piston: Divertimento for 9 Instruments (BSO Chamber Players).

Thu., Aug. 5

2:00/WNYC—Mitchell: Prelude, Variations & Sketches from Bamboo.
2:06/WQXR-AM/FM—Satie: Parade.
3:00/WNCN—Hindemith: Symphonic Metamorphoses on Themes by Weber (Bernstein).
4:00/WNCN—Vaughan Williams: Preludes on Welsh Hymn Tunes: Rhosymedre (Marriner).
5:00/WKCR—Opera Topics: Pierre Bernac Memorial Concert.
WNCN—Villa-Lobos: Harmonica Cto (Sebastian/Schwieger).
5:06/WQXR-AM/FM—Bartok: Suite #1, Op. 30.
6:00/WNCN—Pleyel: Flute Qt in D, Book 3, #1 (Rampal, Gendre, Lepauw, Bex).
6:30/WNYC—Cherubini: Sinfonia in D (Schwarz).
8:00/WNCN—Purcell: Come Ye Sons of Art (Ritchie, Deller, Whitworth, Boyce, Gerlin/Lewis).
WNYC—Chamber music in live performance, recorded at the Mostly Mozart Festival in Lincoln Center.
8:06/WQXR-AM/FM—Liszt: Piano Cto #2 in A.
10:00/WNCN—Vivaldi: Organ Cto in d (Cochereau/Redel).

Fri., Aug. 6

11:00/WNCN—Ravel: Don Quichotte a Dulcinee (Souzay, Baldwin).
WNYC—Haydn: String Qt in d, Op. 76, #2 (Esterhazy).
2:00/WNYC—Gordon: Birth of the Poet: Roses on Bond Street: Excerpts.
2:06/WQXR-AM/FM—Fuccini: Messa di Gloria.
3:00/WNCN—Haydn: Cello Cto in C (Ma/Garcia).
4:00/WNCN—Bach: Brandenburg Cto #1 in F (Karajan).
5:00/WNCN—Handel: Harpsichord Suite #1 in A (Tilney).
5:06/WQXR-AM/FM—Chopin: Waltz #12 in f, Op. 70.
6:00/WNCN—Brahms: Piano Trio #3 in c, Op. 101 (Beaux Arts Trio).
6:30/WNYC—Interviews in the world of opera.
7:00/WNCN—Jolivet: Fanfare "Narcisse" (Howarth).
WNYC—Wagner: Parsifal (Hofmann, Jerusalem, Rysanek, Estes, Sotin, Mazura/Levine). 1982 Wagner Festival in Bayreuth, Germany.
8:06/WQXR-AM/FM—Verdi: 4 Sacred Songs.
9:00/WNCN—Stravinsky: Mass (Brown/Lindley).
11:00/WNCN—Schubert: Piano Trio #1 in B-Flat, Op. 99 (Istomin, Stern, Rose).
10:00 a.m./WNCN—Brahms: Clarinet Trio in a, Op. 114 (Pierson, Greenhouse, Pressler).
WNYC—Sviatoslav Richter, featured artist.
10:06 a.m./WQXR-AM/FM—Vivaldi: Oboe Cto in C.
12:00/WNCN—Poulenc: Cello & Piano Sonata (Nelsova, Johannesen).
WNYC—Schubert: String Trio (Cecere, Buccholz, Ohtsu, Hoffman, Elsing, Black, Shuttleworth, Brey).
12:06/WQXR-AM/FM—Poglietti: Suite on the Hungarian Rebellion.
2:06/WQXR-AM/FM—Fuccini: Edgar.
3:00/WNCN—Hummel: Trumpet Cto in E-Flat (Cuvit/Anserment).
WNYC—Renaissance Music: Madrigals & Masques (Rooley).
4:00/WNCN—Weber: Sym #1 in C, Op. 19 (Botcher).
5:00/WNCN—Handel: Oboe Cto #3 in g (Lord/Marriner).
5:06/WQXR-AM/FM—Strauss: A Night in Venice: Lagoon Waltz.

Sat., Aug. 7

10:00 a.m./WNCN—Brahms: Clarinet Trio in a, Op. 114 (Pierson, Greenhouse, Pressler).
WNYC—Sviatoslav Richter, featured artist.
10:06 a.m./WQXR-AM/FM—Vivaldi: Oboe Cto in C.
12:00/WNCN—Poulenc: Cello & Piano Sonata (Nelsova, Johannesen).
WNYC—Schubert: String Trio (Cecere, Buccholz, Ohtsu, Hoffman, Elsing, Black, Shuttleworth, Brey).
12:06/WQXR-AM/FM—Poglietti: Suite on the Hungarian Rebellion.
2:06/WQXR-AM/FM—Fuccini: Edgar.
3:00/WNCN—Hummel: Trumpet Cto in E-Flat (Cuvit/Anserment).
WNYC—Renaissance Music: Madrigals & Masques (Rooley).
4:00/WNCN—Weber: Sym #1 in C, Op. 19 (Botcher).
5:00/WNCN—Handel: Oboe Cto #3 in g (Lord/Marriner).
5:06/WQXR-AM/FM—Strauss: A Night in Venice: Lagoon Waltz.

6:00/WNCN—Moore: Sym in A (Strickland).
6:30/WQXR-AM/FM—Joachim: Andantino for Oboe & Piano in a.
8:00/WNYC—Black Cats Jump: Black Musicians of the Big Band Era.
8:06/WQXR-AM/FM—Mozart: Violin & Piano Sonata in F.
9:00/WNCN—Mahler: Sym #1 in D "Titan" (Kondrashin).
9:06/WQXR-AM/FM—Berlioz: Symphonie Fantastique (Haendel/Mata).
11:00/WNCN—Debussy: Cello & Piano Sonata in d (Piatigorsky, Foss).
WNYC—Mysliveczek: Octet #2 in E-Flat for Winds (Musica Viva Ensemble).

Sun., Aug. 8

10:00 a.m./WNCN—Villa-Lobos: Guitar Etudes (Santos).
WNYC—Neville Marriner & the Academy of St. Martin-in-the-Fields.
10:06 a.m./WQXR-AM/FM—Vivaldi: Cto in C for Diverse Instruments.
11:00 a.m./WNCN—Bartok: 2 Pictures: Bloom & Dance of the Village (Kocsis, Ranki, Racz, Cser).
1:00/WNCN—Faure: Requiem, Op. 48 (Hawkins).
1:06/WQXR-AM/FM—Stanford: Piano Cto #2 in c.
2:06/WQXR-AM/FM—The Story of Luigi Boccherini.
3:00/WNCN—Casadesu: Piano Sonata #4, Op. 56 (G. Casadesu).
3:06/WQXR-AM/FM—Strauss: Don Quixote (Mehta).
4:00/WNCN—Dowland: Pavan a 4 (Rooley).
5:00/WNCN—Liszt: Hungarian Rhapsody #5 in e (Boskovsky).
6:00/WNCN—Bach: Violin & Harpsichord Sonata #3 in E (Busch, R. Serkin).
WNYC—Beethoven: Trio in c, Op. 1, #3 (New Arts Trio).
Recorded at Alice Tully Hall.
7:06/WQXR-AM/FM—Chopin: Nocturne in B, Op. 62.
8:00/WNYC—Bernstein: Serenade for Violin & Orch (Israelievitch, Weissenberg/Slatkin).
8:06/WQXR-AM/FM—Saint-Saens: Samson & Dalila.
10:00/WNYC—Bach: Oboe & Harpsichord Sonata in g (Wincenc, Vogel, Walther, Brey, Cooper).

Mon., Aug. 9

2:00/WNYC—Gibson: Extensions.
2:06/WQXR-AM/FM—Falla: The Three-Cornered Hat.
3:00/WNCN—Rossini: La Boutique Fantasque: Ballet Suite (Dorati).
5:00/WNCN—Milhaud: Harmonica Cto (Adler/Gould).
5:06/WQXR-AM/FM—Lalo: Namouna: Parade de toire & foraine.
6:00/WNCN—Gounod: Little Sym for 9 Winds in B-Flat (Waart).
6:30/WNYC—Scott: 3 Piano Rags (Bolcom).
8:00/WNCN—Rachmaninov: The Rock, Op. 7 (Previn).
WNYC—Hindemith: Der Schwanendreher (Hillyer).
8:06/WQXR-AM/FM—Wagner: Die Walkure: Highlights.
9:00/WNCN—Fine: String Trio (Laredo, Yajima, Dong-Suk Kang, Tree, Rhodes, Krosnick, Robinson). Recorded at the 92nd St. YM-YWHA.
9:06/WQXR-AM/FM—Debussy: Le Mer (Silverstein).
11:00/WNCN—Buxtehude: Lute Suite in c (Gerwig).
WNYC—Britten: 6 Metamorphoses for Solo Oboe (H. Gomberg).

Tue., Aug. 10

2:06/WQXR-AM/FM—Mahler: Sym #4 in G.
3:00/WNCN—Thomson: Family Portrait for Brass Qt (American Brass Qt).
4:00/WNCN—Bartok: Qt #2 in a, Op. 17 (Budapest String Qt).
5:06/WQXR-AM/FM—Goldmark: Rustic Wedding Sym: 5th Movement, Dance.
6:00/WNCN—Grieg: Lyric Suite, Op. 54 (Abravanel).
6:30/WNYC—Beach: Theme & Variations for Flute & Strings (Hoover, Alard).
7:00/WNCN—Glazounov: Concert Waltz #1 in D, Op. 47 (Ansermet).
8:00/WNCN—Various: Music of the Court (Sothcott).
WNYC—Antheil: Piano Sonata #2 "Airplane" (Shields).
8:06/WQXR-AM/FM—Liapounov: Piano Cto #2 in E.
9:00/WNCN—Bruckner: Sym #4 in E-Flat "Romantic" (de Waart).
9:06/WQXR-AM/FM—Mendelssohn: Sym #4 in A, Op. 90.
11:00/WNCN—Schubert: Songs of the Harpists (Prey, Engel).
WNYC—Scriabin: Piano Sonata #3 in f-sharp (Ashkenazy).

TELEVISION

Daytime, Aug. 4-6 and 9-10

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W WOMETCO (WHT)
800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
4 Health Field
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed./Aprinda Ingles
Thu, Tue, I Dream of Jeannie
Fri./Gigglesnort Hotel
13 Wed./Moonchild
Fri./Movie: The Hideaways
Tue/Kids on the Block
5 Thu./Movie: The Hideaways
Fri./A Movie Star's Daughter

6:15
13 Mon./The Gold Bug

6:25
4 Today in New York
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed.-Fri./Tue/ Captioned News
14 Thu./Movie: Never Land
Tue./Movie: The Hideaways
5 Wed./Fractured Flickers

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
14 Wed./Sneak Preview
5 Wed./Movie: For Your Eyes Only
Fri./Peter and the Wolf
Tue./A Movie Star's Daughter

7:30
5 Wed.-Fri./Moby Dick
Mon, Tue, Shazzan
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
14 Wed./Race for the Pennant
5 Fri./Jonathan Winters
Mon./Movie: The Hideaways

8:00
5 Woody and Friends
11 Tom and Jerry
13 Wed.-Fri./N.J. Nightly News
Mon./Inside Albany
14 Wed./Movie: Heaven Can Wait
Thu./Kids on the Block
Fri./Movie: Clash of the Titans
Mon./Movie: Victory
5 Thu./Piece of Cake
Fri./Peter Allen
Tue./Movie: Shipwreck

8:30
5 Flintstones
5 Wed./Mon./Meet the Mayors

Thu./Nine on N.J.
Fri./Newark and Reality
Tue./N.Y. Report
11 Magilla Gorilla
13 Over Easy
14 Thu./Movie: Attack Force Z
5 Thu./Aerobicize

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
5 Wed./Fri./Mon./Aerobicize

10:00
2 One Day at a Time
4 Diff'rent Strokes
5 Waltons
9 Romper Room
11 Munsters
13 Instructional programming thru 4 p.m.
14 Wed./Movie: Clash of the Titans
Thu./Movie: Attack Force Z
Fri./The Deadly Game
Mon./Movie: The Other Side of the Mountain, Part II
Tue./Movie: Scout's Honor
5 Wed./Movie: Take the High Ground
Thu./Movie: The Trouble With Girls
Fri./Movie: Shadow on the Wall
Mon./Movie: Any Number Can Play
Tue./Movie: Penelope

10:30
2 Alice
4 Wheel of Fortune
11 Civic Programming
13 Wed./Movie: Tim
Thu./Movie: Lovers and Liars

Fri./Movie: Just a Gigolo
Mon./Movie: Americanization of Emily
Tue./Movie: Father of the Bride

11:00
2 Price Is Right
4 Texas
5 Hour Magazine
7 Love Boat
9 Tic Tac Dough

11:30
9 Celebrity Bullseye
11 Odd Couple
12 Thu./Money Matters
5 Fri./Movie: Stardust Memories

12 NOON
2 Tattletales
4 Doctors
5 Midday
7 Family Feud
9 News
11 Couples
14 Wed./The Deadly Game
Thu./Movie: Under the Rainbow
Fri./Movie: The Spiral Staircase
Mon./Beach Boys in Concert
Tue./Movie: Clash of the Titans
5 Wed./Live Dead! The Grateful Dead in Concert
Thu./Movie: Outlaw Blues
Mon./Movie: Victory
Tue./Movie: Stardust Memories

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 John Davidson
11 700 Club
13 Mon./Movie: The Night the Lights Went Out in Georgia
5 Fri./Spotlight on Jerry Lewis

1:30
5 Chico and the Man
7 One Life to Live
11 Magic Garden
14 Fri./Flashback: Wall Street Crash 1929 - Four Survivors
5 Tue./Movie: Lost Horizon

2:00
4 Another World
5 Ghost and Mrs. Muir
9 Pitfall
14 Wed./Flashback: Wall Street Crash 1929 - Four Survivors
Thu./Movie: Coast to Coast
Tue./Movie: Hardly Working
5 Wed./Fri./Mon./Aerobicize
Thu./Movie: Raggedy Man

2:30
2 Capitol
5 Bewitched
9 Match Game
11 Krofft Superstars
14 Fri./Movie: The Night the Lights Went Out in Georgia
5 Wed./Clown White
Fri./Peter Allen
Mon./Movie: The Hideaways

3:00
2 Guiding Light
4 CHiPs
5 Get Smart
7 General Hospital
9 Bonanza
11 Tom and Jerry
14 Wed./Movie: Heaven Can Wait
Mon./Movie: Coast to Coast

3:30
5 Gilligan's Island
14 Tue./Movie: Something Short of Paradise
5 Wed./Movie: The Hideaways

4:00
2 Wed./Fri./Mon./Tue./Barnaby Jones
Thu./TV Movie: I Think I'm Having a Baby (1981). David Birney, Jennifer Jason-Leigh.
4 Wed.-Fri./Body Works

Mon, Tue./Here's Lucy
5 Little Rascals
7 Edge of Night
9 Outer Limits
11 Scooby Doo
13 Sesame Street
14 Thu./Movie: Hardly Working
5 Thu./A Piece of Cake
Tue./Movie: Countdown to Disaster

4:30
4 Mary Tyler Moore
5 What's Happening
7 People's Court
11 Good Times
14 Fri./Sneak Preview
5 Thu./A Movie Star's Daughter
Fri./Movie: Treasure Island
Mon./Movie: Thunderbirds in Outer Space

5:00
2 **4** **7** News
5 Wonder Woman
9 Wed./Movie: A Town Called Hell (1972). Robert Shaw, Stella Stevens.
Thu./Movie: The Delta Factor (1970). Christopher George, Yvette Mimieux.

Fri./Hawaii Five-O
Mon./Movie: Koroshi (1967). Patrick McGeehan, Yoko Tani.
Tue./Movie: Mission: Monte Carlo (1981). Roger Moore, Tony Curtis.
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
14 Wed./Sneak Preview
Fri./Movie: The Hideaways
Mon./The Gold Bug
Tue./Kids on the Block

5:30
13 Electric Company
14 Wed./Moonchild
Thu./Kids on the Block
Tue./Movie: The Hideaways
5 Wed./Movie: For Your Eyes Only
Thu./Movie: The Stratton Story

Evening, Aug. 4-6 and 9-10

Wed., Aug. 4

6:00
2 **4** **7** News
5 Charlie's Angels
11 Laverne & Shirley
13 The Last of the Mohicans
21 Here's to Your Health
31 Brooklyn College Presents

6:30
7 News
11 Barney Miller
13 N.J. Nightly News

21 Making Things Grow
31 City Comment
14 Race for the Pennant

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Entertainment Tonight
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice
14 Beach Boys in Concert

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 You Asked for It
11 News
13 MacNeil/Lehrer
21 Inside Business
Today
31 Up and Coming

8:00
2 CBS Special Broadcast
4 Real People
5 PM Magazine
7 Greatest American Hero
9 Movie: Doctor,

You've Got to Be Kidding (1967). Bill Bixby, Sandra Dee.
11 Baseball: Yankees vs. Chicago
13 Jane Eyre
21 Murder Most English
31 Black Man's Land
14 Movie: Clash of the Titans
5 Bizarre
W Movie: Free Spirit

8:30
5 Carol Burnett
9 Live Dead! The Grateful Dead in Concert

9:00
2 Movie: To be announced
4 Facts of Life
5 Merv Show
7 Fall Guy
13 World: Survivors.
21 Alfred Hitchcock
31 Danger UXB
N Movie: Death Game

9:30
4 Love, Sidney
21 Doctor in the House
W Movie: Bustin' Loose

10:00
4 Quincy
7 Dynasty
5 Nine on N.J.

13 Paper Chase
21 More of That Nashville Music
31 National Urban League Highlights
14 Movie: Eye of the Needle
5 The First Nudie Musical

10:30
5 Soccer: Cosmos vs. Seattle Sounders
11 News
21 Bluegrass Ramble

11:00
2 **4** **7** **11** News
5 M*A*S*H
13 Dick Cavett

SOLUTIONS TO LAST WEEK'S PUZZLES

MARQUESS TROWEL
O N T P E A A
N A M E P L A T E M I T E S
E A O I T A E T
Y A N K S R O U N D T R I P
F T L E F F E
O R C H E S T R A L F A I R
R U D W N O L F
O G R E P O R T O B E L L O
L R A H E R
D R I E D P E A S L O C U M
R C D A E I R A
O V U L E D A R K S T A I N
P L R S A K W C
E L A P S E D I S S O L V E

RAFFIA I B I D A T E R U T S
A L A I N S W A D I T H Y E T H A N
W I L L I E B O Y I S H E R E S A E T A
I T S A S O N O O H B O Y
A R I A U N C L E T O M S C A B I N
B E L L O C A R O N B E A K E R
A D O P L Y M O U T H R O C K A T M O
B A V A R I A N I S E I E T C H E D
E L Y M M E S D S O A H O M E
S E N T S M A A G E N D U M F O O
A L E T H E J E F F E R S O N S A R N
L A W N E R O L I S E R A A N Y A
O P A R T R E B A P T E R N A
O S M O S E M A R L A M O U N T E D
N E S S S T R I K E I T R I C H I R A
T E E T H E M E T E A R N O L D
D E A T H O N T H E N I L E O N E S
P E R T H T R A M T S A R
O L D E N G O O D B Y E C O L U M B U S
I T A L O A U T E M M A A R A B L E
A M Y S D T S R A U L P A L L E T

Editor's note: We regret the omission of the clue for 34 Down: "Combat land, G.I. style," in last week's puzzle.

TELEVISION

21 Inside Business
Today
N Movie: Death Game
11:15
W Movie: Killing Kind
11:30
2 TV Movie: To Race the Wind. Steve Guttenberg, Randy Quaid.
4 Tonight
5 Mission: Impossible
7 Nightline
11 Saturday Night
13 National Urban League Conference '82
21 Captioned News

11:40
5 Movie: History of the World, Part I

12 Midnight
7 Love Boat
21 Latent
H Movie: Friday the 13th, Part II

12:30
4 David Letterman
5 Rat Patrol
9 Movie: Octaman (1971). Pier Angeli, Kerwin Mathews. An alien lands on Earth.
11 Star Trek
13 Pride and Prejudice

1:00
5 Get Smart
W Movie: Eddie Rabbitt

1:10
7 Movie: The Story of Esther Costello (1957). Joan Crawford, Rossano Brazzi.

1:15
5 Movie: For Your Eyes Only

1:30
4 News
5 Love American Style
11 News
H Movie: Heaven Can Wait

1:45
2 TV Movie: Phase IV (1974). Nigel Davenport, Lynne Frederick.

2:00
5 Movie: A Man Alone (1955). Ray Milland, Mary Murphy. Interesting Western about a gunman hiding out at a sheriff's home.
9 Joe Franklin
11 Movie: Come and Get It (1936). Joel McCrea, Frances Farmer. Howard Hawks' adaptation of Edna Ferber's novel: life in the Wisconsin lumber country.

2:30
4 Uncle Floyd

3:00
4 Mary Tyler Moore
9 Movie: I Killed Rasputin (1969). Geraldine Chaplin, Gert Frobe. The lethal friendship between Rasputin and Felix Youssoupoff.

3:05
7 News

3:15
H Movie: Clash of the Titans

3:25
2 TV Movie: Message to My Daughter (1973). Bonnie Bedelia, Martin Sheen.

3:30
4 Dark Shadows
5 The First Nude Musical

4:00
4 Millionaire
11 Best of Groucho

4:10
H Movie: Seems Like Old Times

4:30
11 Abbott and Costello

5:00
11 Biography

5:15
11 Flashback: Wall Street Crash 1929 - Four Survivors
5 Bizarre

5:30
9 Morning Stretch
11 Black Conversations

Thu., Aug. 5

6:00
2 **4** **7** News
5 Charlie's Angels
11 Laverne & Shirley
13 The Last of the Mohicans
21 Here's to Your Health
25 N.Y.U. Broadcast Lab
H Movie: Never Never Land

6:30
11 Barney Miller
13 N.J. Nightly News
21 Making Things Grow
31 City Comment

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Entertainment Tonight
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples

7:30
2 Inside Out: The Magic of TV
4 Family Feud
5 All in the Family
7 Best of Ed Sullivan
9 You Asked For It
11 News
13 MacNeil/Lehrer
21 L.I. Mainstream
25 Tony Brown's Journal
31 Money Matters
5 Aerobicize

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Darkroom
9 Movie: The Appointment (1969). Omar Sharif, Anouk Aimee.

11 Movie: The Cat-o'-Nine-Tails (1971). Karl Malden, James Franciscus. A blind man and a newsman track down a mad killer.
13 Fawlt Towers
21 Women's Digest
31 Black, Blues, Blacks
H Movie: Coast to Coast
5 Movie: Raggedy Man
W Baseball: Texas vs. Yankees

8:30
5 Capital Cities
Special: 17 Going On Nowhere

13 Sneak Preview
21 This Old House

9:00
2 Simon & Simon
4 Diff'rent Strokes
5 Merv Show
7 Barney Miller
13 Movie: The Glass Key (1935). George Raft.

21 Sneak Previews
31 Masterpiece Theatre: Pride and Prejudice
N Movie: Dracula's Dog

9:30
4 Gimme a Break
7 Police Squad!
21 Tony Brown's Journal

10:00
4 Hill Street Blues
5 **11** News
7 20/20
9 New York Report
21 L.I. Speakout
31 Mystery
H Movie: Under the Rainbow
5 Movie: Outlaw Blues

10:20
13 Fake?

10:30
9 Meet the Mayors
11 News
W Movie: Dirty Hands

11:00
2 **4** **7** News
5 M*A*S*H
9 Paul Hogan
11 Twilight Zone
21 L.I. Mainstream
N Movie: Dracula's Dog

11:20
13 Dick Cavett

11:30
2 Quincy
4 Tonight
5 Mission: Impossible
7 Nightline
9 Racing from Yonkers
11 Saturday Night
21 Captioned News

11:45
H Movie: Attack Force Z
5 Movie: Wolfen

11:50
13 Paper Chase

12 MIDNIGHT
7 Vegas
9 Movie: A Man Called Adam (1966). Sammy Davis Jr., Peter Lawford. Turgid story about a trumpeteer's search for love and fulfillment.
21 Latent

12:15
W Movie: Vanessa

12:30
4 David Letterman
5 Rat Patrol
11 Star Trek

12:40
2 TV Movie: The Word. David Jansen. Part III.

1:00
5 Get Smart

1:10
7 Movie: Daddy Long Legs (1955). Fred Astaire, Leslie Caron.

1:20
H Movie: Hardly Working

1:30
4 **11** News
5 Love American Style

1:40
5 Aerobicize

2:00
5 Movie: A Thousand Clowns (1965). Jason Robards, Barbara Harris. Enormously enjoyable comedy about a misfit, a social worker and a child.

9 Joe Franklin
11 Movie: Sweet Smell of Success (1957). Burt Lancaster, Tony Curtis. Slick NYC story of corruption and opportunism in the press.

2:30
4 Uncle Floyd

2:40
2 TV Movie: Paint Your Wagon (1969). Clint Eastwood, Jean Seberg.
5 Ladies' Night Out Starring Pudgy

2:50
H Movie: S.S.T.: Disaster in the Sky

3:00
4 Mary Tyler Moore
9 Movie: Oh, Men! Oh, Women! (1957). Dan Dailey, Genger Rogers. Sex farce about a psychoanalyst and his patients.

3:30
4 Dark Shadows

3:40
7 News

4:00
4 Millionaire
11 Best of Groucho
5 Movie: La Cage Aux Folles II

4:25
H Movie: Coast to Coast

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
9 Morning Stretch
11 Open Mind

Fri., Aug. 6

6:00
2 News
5 Charlie's Angels
9 Baseball: Mets vs. the Pittsburgh

11 Laverne & Shirley
13 The Last of the Mohicans
21 Here's to Your Health
31 To be announced
5 Laff-a-Thon

6:30
2 Barney Miller
13 N.J. Nightly News
21 Making Things Grow
31 City Comment
5 Movie: Stardust Memories

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
11 Movie: The Night the Lights Went Out in

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TELEVISION

Mon., Aug. 9

Georgia
Movie: Pleasure at Her Majesty's

7:30
2 In Search of... The Walls of Jericho
4 Family Feud
5 All in the Family
7 That's Hollywood
11 News
13 MacNeil/Lehrer
21 L.I. Week in Review
21 Trial of Henry Flipper

8:00
2 Dukes of Hazzard
4 Lewis & Clark
5 PM Magazine
7 Benson
11 Baseball: Yankees vs. Texas
13 Washington Week in Review
21 National Urban League '82 Conference Highlights
21 Movie: Darby O'Gill and the Little People
21 Movie: Jazz Singer

8:30
4 Chicago Story
5 Carol Burnett
7 Making A Living
13 Wall Street Week
31 Blues According to Lightnin' Hopkins

9:00
2 Dallas
5 Merv Show
7 TV Movie: Inmates: A Love Story (1981). Kate Jackson, Perry King.
13 Crisis to Crisis With Barbara Jordan
21 Movie: The Vagabond Lover (1929). Rudy Vallee.
31 Odyssey
31 Movie: Tarzan, the Ape Man
31 Movie: Richard Pryor in Concert

10:00
4 Cassie & Co.
5 News
13 Masterpiece Theatre: Therese Raquin
31 Flambards
31 Movie: S.O.B.
31 Movie: Eyewitness

10:30
11 News
21 Were You There?

11:00
2 **4** **7** **11** News
5 M*A*S*H
9 Paul Hogan
13 Dick Cavett
21 L.I. Week in Review
31 Unexpurgated Benny Hill
31 Movie: Jabberwocky

11:30
2 Movie: Young Maverick (1978). Charles Frank, Susan Blanchard.
4 Tonight
5 Mission: Impossible
7 Nightline
9 Entertainment Tonight
11 Saturday Night
11 Movie: The Glass Key (see Thu, 9 p.m.)
21 Captioned News

12 MIDNIGHT
7 Golf: PGA Championship
9 You Asked For It
11 Latenight
21 Movie: Clash of the Titans
31 Movie: Looking for Mr. Goodbar
31 Movie: Penelope

12:30
4 SCTV Network
5 Blue Jean Network
7 Movie: Bless the Beasts and Children (1971). Bill Mumy, Barry Robins.
9 Movie: Fifth Avenue Girl (1939). Ginger Rogers, James Ellison.
13 Ingenious comedy about why it's good to be poor.
21 Star Trek

1:00
21 Movie: Richard Pryor in Concert

1:30
11 News

1:45
2 Movie: Disco 9000 (1977). John Poole, Jeanie Bell.
21 Movie: Chu Chu Flash

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Movie: Shadow Over Elveron (1968). James Franciscus, Leslie Nielsen. A young doctor is appalled by the local corruption where he practices.

2:05
11 The Deadly Game

2:15
5 Movie: Return of the Streetfighter

2:30
5 Sha Na Na

2:35
7 News

3:00
4 Uncle Floyd
5 Movie: Go West, Young Man (1936). Mae West, Randolph Scott. West doing her shtick, a must for fans.
9 Movie: Anderson's Angels (1976). Dorri Thomas, Shari Eubank.

3:30
4 Mary Tyler Moore
5 Movie: The Unseen

3:38
2 TV Movie: Murder on Flight 502 (1975). Hugh O'Brian, Robert Stack.

4:00
4 Dark Shadows
11 Best of Groucho

4:05
11 Sneak Preview

4:30
11 Abbott and Costello

4:35
11 Movie: Tarzan, the Ape Man

5:00
11 Biography

5:05
5 Spotlight on Jerry Lewis

5:30
5 Underdog
11 Rangel Report

5:35
5 Movie: Bedlam (1946). Boris Karloff, Anna Lee. Karloff is an insane asylum head, Lee tries to reform the cruelty of the institution.

6:00
2 **4** **7** News
5 Charlie's Angels
11 Laverne & Shirley
13 The Last of the Mohicans
21 Here's to Your Health
31 All About TV
31 Moonchild
31 Movie: Seems Like Old Times

6:30
11 Barney Miller
13 N.J. Nightly News
21 Making Things Grow
31 City Comment

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 Entertainment Tonight
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Reboop
31 Beach Boys in Concert

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 When Havoc Struck
9 You Asked For It
11 News
13 MacNeil/Lehrer
21 Moneymakers
31 To be announced

8:00
2 Private Benjamin
4 Little House on the Prairie
5 PM Magazine
7 Best of the West
9 I, Claudius
11 Movie: Rafferty and the Gold Dust Twins (1975). Alan Arkin, Sally Kellerman. An L.A. official is kidnapped by two women: so-so comedy.
13 Music of Man
21 Odyssey
31 Bill Cosby on Prejudice
31 Movie: The Other Side of the Mountain, Part II
31 Movie: Victory
31 Movie: Tender Trap

8:30
2 WKRP in Cincinnati
5 Carol Burnett
7 Baseball
31 Afro-American Perspectives

9:00
2 M*A*S*H
4 TV Movie: Thou Shalt Not Kill (1982). Lee Grant, Robert Culp.
5 Merv Show
9 Movie: A Tale of Two Cities (1935). Ronald Colman, Edna May Oliver. Bigtime Hollywood adaptation of Dickens' novel of the French Revolution.
13 Great Performances: Three Cheever Stories: O Youth and Beauty. Starring Michael Murphy, Kathryn Walker.
21 Danger UXB
31 Arthur Rubinstein
31 Movie: Rockers

9:30
2 Filthy Rich

10:00
2 Cagney & Lacey
5 **11** News
13 Great Railway Journeys of the World
21 World Special: Survivors
31 Mystery
31 Movie: Victory
31 Movie: Seniors
31 Movie: Animal Crackers

10:30
11 News

11:00
2 **4** **7** News
5 M*A*S*H
11 Twilight Zone
13 Dick Cavett
21 Moneymakers
31 Movie: Young Hero

11:30
2 Quincy
4 Best of Carson
5 Mission: Impossible
7 Nightline
9 Ironside
11 Saturday Night
13 U.S. Chronicle
21 Captioned News
31 Romance

11:45
21 Movie: Father of the Bride

12 MIDNIGHT
7 TV Movie: This House Possessed (1980). Parker Stevenson.
13 Not the Nine O'Clock News
21 Latenight
31 Movie: The Night the Lights Went Out in Georgia
31 Movie: La Cage Aux Folles II

12:30
4 David Letterman
5 Rat Patrol
9 Movie: Peking Blues (1967). Edward G. Robinson, Mireille Darc. International espionage.
11 Star Trek

12:40
2 Columbo

12:45
21 Movie: Just a Gigolo

1:00
5 Get Smart
21 Ray Charles

1:30
2 **11** News
5 Best of Middyay

1:40
5 Movie: Challenge the Dragon

2:00
9 Joe Franklin
11 Movie: Lonely Are the Brave (1962). Kirk Douglas, Gena Rowlands. An unusual drama about an anachronistic cowboy in an empty modern world.
31 Movie: Alien

2:30
4 Mary Tyler Moore

2:45
7 Movie: The Pride of St. Louis (1952). Dan Dailey, Joanne Dru.

2:47
2 Movie: 5 Card Stud (1968). Dean Martin, Robert Mitchum.

2:50
5 Off the Set

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TELEVISION

3:00 2 Dark Shadows 3 Movie: Night of the Sorcerers (1970). Jack Taylor, Simon Andrué. 3:10 5 Movie: Seems Like Old Times 3:30 4 Millionaire 4:00 11 Best of Groucho 11 Beach Boys in Concert 4:25 7 News 4:30 11 Abbott and Costello 5:00 11 Biography 5:30 11 Focus: New Jersey 5 Movie: Thunderbirds in Outer Space Tue., Aug. 10 6:00 2 4 7 News 5 Charlie's Angels 11 Barney Miller 11 The Last of the Mohicans 21 Here's to Your Health 31 Women: NY Edition 5 Movie: Raggedy	Man 6:30 11 Jeffersons 11 N.J. Nightly News 21 Making Things Grow 31 City Comment 6:45 31 News from City Hall 7:00 2 4 7 11 News 5 M*A*S*H 9 Entertainment Tonight 11 Nightly Business Report 21 Over Easy 31 Watch Your Mouth 7:30 2 Muppets 4 Family Feud 5 All in the Family 7 Where Were You? 9 Baseball: Mets vs. St. Louis 11 Baseball: Yankees vs. Detroit 11 MacNeil/Lehrer 21 Profile: Long Island 31 Comments 11 Race for the Pennant 8:00 2 Walter Cronkite's Universe 4 Father Murphy 5 PM Magazine 7 Happy Days 11 Masterpiece Theatre: Danger UXB 21 Square Foot Gardening 31 With Ossie and Ruby	H Movie: Attack Force Z 5 Movie: Fists of Fury W Kenny Loggins 8:30 2 Two of Us 5 Carol Burnett 7 Laverne & Shirley 21 Sport Fishing 31 Tony Brown's Journal 9:00 2 TV Movie: The Solitary Man (1979). Earl Holliman, Carrie Snodgrass. 5 Bret Maverick 5 Merv Show 7 Three's Company 11 Mystery! 21 Masterpiece Theatre: Disraeli 31 To be announced 11 Movie: Richard Pryor in Concert W Movie: Nobody's Perfekt 9:30 7 Too Close for Comfort 11 Movie: Friday the 13th, Part II 10:00 4 McClain's Law 5 News 7 Hart to Hart 11 News 11 Odyssey 21 Crisis to Crisis With Barbara Jordan 31 Lawmakers 5 Movie: Return of the Dragon	W Movie: Malicious 10:10 9 Kiner's Korner 10:30 9 Reggie Jackson's Greatest Sports Legends 11 News 31 To be announced 10:45 W Movie: Just a Gigolo 11:00 2 4 7 11 News 5 M*A*S*H 9 You Asked For It 11 Twilight Zone 11 Dick Cavett 21 Profile: Long Island 11 Race for the Pennant 11 Movie: Dracula's Dog 11:30 2 Alice 4 Tonight Show 5 Mission: Impossible 7 Nightline 11 Saturday Night 11 Movie: Frankenstein Meets the Wolfman (1943). Bela Lugosi, Lon Chaney. 21 Captioned News 11 Movie: The Enforcer 5 Romance 12 MIDNIGHT 7 Fantasy Island 9 Racing From Roosevelt 21 Latentight 5 Movie: Raggedy Man	12:30 4 David Letterman 5 Rat Patrol 9 Movie: Shall We Dance (1937). Fred Astaire, Ginger Rogers. Terrific Astaire-Rogers dancing with unforgettable Gershwin tunes. 11 Star Trek W Movie: Love Hotel 1:00 5 Get Smart 1:05 11 Movie: Attack Force Z 1:10 7 Movie: The Snorkel (1958). Peter Van Eyck. 1:30 4 11 News 5 Love American Style 1:35 5 Movie: The Unseen 2:00 5 Movie: All in a Night's Work (1961). Dean Martin, Shirley MacLaine. A wealthy executive is found dead after spending the night with a woman: so-so comedy. 9 Joe Franklin 11 Movie: The Truth About Spring (1965). Hayley Mills, John Mills. 2:17 2 Movie: The Corsican Brothers (1941). Douglas	Fairbanks Jr., Ruth Warrick. 2:30 4 Uncle Floyd 2:40 11 Movie: Hardly Working 3:00 4 Mary Tyler Moore 7 News 9 Movie: Rampage of Evil (1965). Mario Petri, Gerard Landry. A band of evil mercenaries do their thing. 3:10 5 Pudgy 3:30 4 Dark Shadows 4:00 11 Millionaire 11 Best of Groucho 4:10 11 Movie: Clash of the Titans 4:30 11 Abbott and Costello 4:45 5 Movie: Stardust Memories 5:00 11 Biography 5:30 11 Suburban Closeup 11 Movie: The Clones (1974). Michael Greene, Gregory Sierre. Cloned horror.
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Weekend, Aug. 7-8

Sat., Aug. 7 6:00 5 Patterns For Living 11 Barbapapa 5 Movie: Up River 6:30 2 Summer Semester 4 Agriculture, U.S.A. 5 Insight 7 News 11 Sport Billy 11 Movie: Coast to Coast 7:00 2 Patchwork Family 4 A Better Way 5 World Tomorrow 7 Davey and Goliath 9 News 11 Josie and the Pussycats 11 Sesame Street 7:30 4 Villa Alegre 5 Encore News 7 Wildlife Adventure 9 Make Peace With Nature 11 MGM Cartoons 5 Movie: Breaking Glass 8:00 2 Popeye and Olive 4 Flintstones 5 Fantastic Four 7 Superfriends 9 Christopher Closeup 11 Tom and Jerry 31 Carrascolendas 8:30 2 Tarzan/Lone Ranger 4 Smurfs 5 Movie: Trouble Makers (1948). The Bowery Boys. Up to no good once again. 7 Thundarr/Goldie Gold	9 Newark and Reality 11 Magilla Gorilla 11 Villa Alegre 11 Movie: Something Short of Paradise 9:00 5 Apple Polishers 11 Big Blue Marble 11 Mister Rogers' Neighborhood 31 Oye Willie 9:30 2 Bugs Bunny/Road Runner 4 Kid Super Power 5 Movie: The Monster and the Girl (1941). Ellen Drew, Paul Lukas. Unusual brain transfer horror story. 7 Laverne & Shirley 9 Davey and Goliath 11 Herald of Truth 11 Electric Company 31 Mundo Real 5 Movie: Clash of the Titans 10:00 7 Richie Rich 9 Dr. Who 11 Old Time Gospel Hour 11 Nova 31 Sonrisas 11 Video Jukebox 10:30 4 Spider-Man 11 Que Pasa U.S.A.? 11 Movie: Heaven Can Wait 11:00 4 Space Stars 5 Soul Train 7 Fonzy 9 All Star Wrestling 11 Hee Haw 11 Soccer Made in Germany 11:30 2 Blackstar	7 Heathcliff & Marmaduke 5 Movie: Lost Horizon 12 NOON 4 Daffy-Speedy 5 America's Top Ten 7 Weekend Specials 9 NASL Soccer Kicks 11 Life and Times of Grizzly Adams 11 Vic Braden's Tennis for the Future 21 Square Foot Gardening 12:30 2 Tom and Jerry 4 Sport Billy 5 Portrait of a Legend 7 American Bandstand 9 Outdoor Life 11 This Old House 11 Old Houseworks 11 Beach Boys in Concert 1:00 2 Kwicky Koala 4 Journey to Adventure 5 Special: 7th Annual Cajun Nationals at Baton Rouge, Louisiana. 9 Movie: Desperate Women (1978). Dan Haggerty, Susan Saint James. Western comedy about females who escape from jail. 11 To be announced 11 Last Chance Garage 21 L.I. Week in Review W Movie: South of Rio Grande Battleground 1:15 11 Baseball: Yankees vs. Texas 1:30 2 30 Minutes 2 Baseball Bunch 7 Wide World of Sports 11 Presente 21 L.I. Mainstream	11 Movie: Victory 2:00 2 Public Hearing 4 Baseball: An Inside Look 5 Big Valley 11 To be announced 21 L.I. Speakout 5 Movie: The Maltese Bippy 2:15 4 Baseball 2:30 2 Tennis: U.S. Clay Court Championships 3:00 5 Movie: The Mummy (1959). Peter Cushing, Christopher Lee. British archaeologists desecrate a tomb and the mummy delivers their just deserts. 9 Movie: A Connecticut Yankee in King Arthur's Court (1949). Bing Crosby, Rhonda Fleming. Mark Twain's story becomes a routine musical. 21 Sports America 3:30 11 Movie: Coast to Coast 5 Movie: The Sound of Murder 4:00 11 Newport Jazz Festival at Saratoga 21 Soccer Made in Germany 31 Pride and Prejudice 4:30 2 Sports Saturday 7 Golf: PGA Championships 11 Up and Coming 5:00 4 Mary Tyler Moore	5 Outer Limits 9 Hardy Boys 11 White Shadow 11 America's Black Forum 21 Ageless Auto 31 To be announced W Movie: Tim 5:30 4 Pop Goes the Country 11 This Old House 21 This Old House 31 Searching 11 Beach Boys in Concert 5 Movie: Lost Horizon 6:00 2 Channel 2 the People 4 News 5 Starsky & Hutch 9 Racing from Saratoga 11 Star Trek 11 New Jersey Show 21 Sneak Previews 31 European Television 6:30 2 4 News 9 Maude 21 Guitar with Frederick Noad 31 Lawmakers 11 Movie: Heaven Can Wait 6:45 W Movie: Mysterious Stranger 7:00 2 7 News 4 Prime of Your Life 5 Welcome Back, Kotter 9 Baseball: Mets vs. Pittsburgh 11 Dance Fever 11 Inside Albany 21 Lawmakers 31 Righteous Apples 11 Movie: Monty Python & the Holy Grail	7:30 2 2 on the Town 4 Look at Us 5 All in the Family 7 New York People 11 Solid Gold 11 Lawmakers 21 Inside Albany 31 Up and Coming 8:00 2 Walt Disney 4 Here's Boomer 5 Movie: The Clock (1945). Judy Garland, Robert Walker. Marvelous Vincente Minelli love story with magical star chemistry. 7 Today's FBI 11 Victor Awards 11 War and Peace 21 Flambards 31 Black Dyad 5 What's Up America! 8:30 4 Harper Valley 11 Movie: Friday the 13th, Part II W Ray Charles 9:00 4 Nashville Palace 7 Love Boat 11 Evening at Pops 21 Three Cheever Stories: The Five Forty-Eight 31 Crisis to Crisis 11 Movie: Dark Eyes 5 Movie: Clash of the Titans 9:30 9 Tom Seaver's Greatest Sports Legends W Movie: Tarzan 10:00 2 Bittersweet 2 Memories: A Vietnam Reunion 4 The Game and Its Glory: Baseball's Home of Fame
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5 11 News
7 Fantasy Island
9 Agronsky & Company
13 Movie: Frankenstein Meets the Wolfman (see Tue, 11:30 p.m.)
21 Dance in America: Beyond the Mainstream
31 Packaging American Wars
41 World Championship Boxing

10:30
5 Black News
9 Latin New York
11 Focus: New Jersey

11:00
2 4 7 News
5 Movie: Fanny (1961). Maurice Chevalier, Leslie Caron, Horst Buchholz. A young unmarried woman marries an older man, after being deserted by her lover.
9 Paul Hogan
11 Odd Couple
13 Movie: Dracula's Dog
5 Bizarre

11:15
7 News
13 Mystery!

11:30
4 Saturday Night Live
9 Harness Racing From Yonkers Raceway
11 Streets of San Francisco
13 Movie: Victory
5 The First Nudie Musical
13 Movie: Seduction of Inga

11:45
2 Sportspeople
4 Twilight Theatre
7 Movie: The Boston Strangler (1968). Tony Curtis.

12 MIDNIGHT
2 Movie: The Day of the Jackal (1973). Edward Fox, Delphine Seyrig.
9 Championship Wrestling

12:15
13 Fawlt Towers

12:30
11 Twilight Zone

12:45
13 Ripping Yarns

1:00
4 Uncle Floyd
9 Movie: A Bell From Hell (1970). Viveca Lindfors, Renaud Verley.
13 Movie: Rockers
13 Movie: Happy Birthday

1:10
5 Movie: Friday the 13th, Part II
13 Movie: History of the World, Part I

1:15
13 Movie: Silence of the North

1:30
11 News
13 Laughs

1:35
5 Singles Magazine

2:00
4 Kenny Everett Video Show
7 Movie: The Female Trap (1968). Jack Lord, Susan Strasberg.
11 Movie: Johnny Concho (1956). Frank

Sinatra, Keenan Wynn.

2:05
5 Movie: Tillie and Gus (1933). W.C. Fields, Alison Skipworth. Great Fields routines with Baby LeRoy.

2:30
4 Rock Concert

2:40
5 Movie: Soldier of Orange

2:45
5 Movie: Coast to Coast

3:00
9 Movie: Samar (1962). George Montgomery, Gilbert Roland.

3:01
2 Movie: Blood Sport (1973). Ben Johnson, Gary Busey.

3:30
7 News

4:00
4 Mary Tyler Moore
11 Hazel

4:20
11 Movie: Friday the 13th, Part II

4:30
2 Movie: The Art of Crime (1975). Ron Leibman, Jill Clayburgh.
4 Dark Shadows
11 Abbott and Costello

4:40
5 Movie: Breaking Glass

5:00
11 Best of Groucho

5:30
9 Public Affairs
11 Biography

5:50
13 Video Jukebox

Sun., Aug. 8

6:00
9 Straight Talk
11 I Dream of Jeannie
13 Movie: Scout's Honor

6:15
5 Movie: The Sound of Murder

6:30
4 Sermonette
7 News
11 Christopher Closeup
5 Time for Timothy

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Huckle & Jeckle
4 Rebo
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascoldas
7 This Is The Life
9 Viewpoint on Nutrition

8:00
2 Mr. Moon's Magic Circus
4 Twice A Woman

5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
11 She's Nobody's Baby
13 Movie: Treasure Island

9:00
2 Sunday Morning
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old Time Gospel Hour
13 Mister Rogers' Neighborhood

9:30
4 Mary Tyler Moore
7 Page Seven
9 Point of View
11 Little Women
13 Movie: Hardly Working

10:00
4 Positively Black
5 Wonder Woman
7 We're Movin'
9 Mass
11 Doctor Snuggles
13 New Jersey Show
5 Movie: Outlaw Blues

10:30
2 Channel 2 the People
4 Visiones
7 Kids Are People Too
9 That's the Spirit
11 Tom and Jerry

11:00
2 For Our Times
4 First Estate
5 Movie: Mountain Man (1977). Denver Pyle, Ken Berry.
9 Music World
11 Three Stooges
13 Crisis to Crisis With Barbara Jordan
13 Movie: Under the Rainbow

12 NOON
2 Newsmakers
4 News 4orum
9 Robert Schuller
13 War and Peace
21 Victory Garden
5 Movie: Tim

12:30
2 Public Hearing
4 Meet the Press
7 Directions
21 Square Foot Gardening

12:45
5 Movie: Horner's Nest (1970). Rock Hudson, Sylva Koscina.

1:00
2 World Games
4 Wait Till We're 65
7 Like It Is With Gil Noble
9 Movie: Some Kind of Miracle (1979). David Dukes, Andrea Marcovicci.

11 Candid Camera
13 Music of Man
21 L.I. Week in Review
13 Movie: Scout's

Honor

1:30
11 This Week in Baseball
21 Inside Albany

2:00
2 Tennis: U.S. Clay Court Championships
4 Pop Goes the Country
7 Amazing World
11 Baseball: Yankees vs. Texas
13 Dance in America: Three Modern Classics
21 Washington Week in Review
5 Movie: The Stratton Story
13 Movie: The Mirror Crack'd

2:30
4 The Most Valuable Players
21 Wall Street Week

3:00
4 Pocono Summer 500
5 Movie: The Firechasers (1970). Chad Everett, Anjanette Comer.
7 Golf: National Long Drive Championship
9 Movie: Two Rode Together (1961). James Stewart, Richard Widmark.
13 Jane Eyre
21 Soccer Made in Germany
13 Movie: Attack Force Z

3:30
7 Golf: PGA Championship

3:45
13 Movie: Free Spirit

4:00
4 Sportsworld
13 Wall Street Week
21 Matinee at the Bijou
31 Washington Week in Review
5 Live Dead! The Grateful Dead in Concert

4:30
2 Sports Sunday
9 Maude
13 Tony Brown's Journal
13 Inside Business
13 She's Nobody's Baby

5:00
5 Mission Impossible
9 Hardy Boys
11 Movie: The High Commissioner (1968). Rod Taylor, Christopher Plummer.
13 U.S. Chronicle III
31 Money Makers

5:30
4 Look at Us
13 Firing Line
21 Six-Gun Heroes
13 European Journal
13 Movie: Hardly Working
9 Jonathan Winters
13 Peter and the Wolf

6:00
2 4 News
5 Movie: Kate Bliss and the Ticker Tape Kid (1978). Suzanne Pleshette, Don Meredith.
9 They Run for Their Lives
11 All about TV
13 Movie: Jabberwocky
9 Movie: Tim
13 Movie: Lovers and Liars

6:30
2 4 News
13 Odyssey

21 Ageless Auto
31 Searching

7:00
2 60 Minutes
4 Flintstones
7 Movie: The Bad News Bears (1976). Walter Matthau, Tatum O'Neal.
9 Entertainment This Week
11 Solid Gold
21 Profile: Long Island
31 Were You There
13 Movie: Under the Rainbow

7:30
13 Oye Willie
21 Matter of Life and Death
31 Tony Brown's Journal

8:00
2 Archie Bunker's Place
4 CHiPs
5 Rock 'N Roll
9 Straight Talk
11 Kung Fu
13 Nova
21 Mystery!
31 I Heard It Through the Grapevine
5 Movie: Eye of the Needle
13 Movie: Victory

8:30
2 One Day at a Time

9:00
2 Alice
4 TV Movie: The Archer (1981). Lane Caudell, George Kennedy.
5 Special: Rita Coolidge
7 Movie: A Star is Born (1976). Barbra Streisand, Kris Kristofferson.
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: Disraeli
21 Movie: The Song of Freedom (1936). Paul Robeson.
13 Movie: Eye of the Needle
13 Movie: Has Anybody Seen My Pants?

9:30
2 Jeffersons
9 World Tomorrow

10:00
2 Trapper John, M.D.
5 11 News
9 Jimmy Swaggart
13 Butterflies
31 Trial of Henry Flipper
5 Movie: History of the World, Part I
13 Movie: Dirty Hands

10:30
5 Sports Extra
11 From The Editor's Desk
13 Ripping Yarns
21 With Ossie and Ruby
31 To be announced

11:00
4 News
5 Off the Set
9 Maude
11 Sports Wrap-Up
13 Video/Film Review
31 National Urban League Convention
13 Movie: Tarzan, the Ape Man
13 Movie: Death Game

11:15
2 News

11:30
5 David Susskind
9 An Evening at the Improv

11 Odd Couple
13 Movie: Million Dollar Kid (1943). Eastside Kids.

11:45
2 Sports Update
4 Movie: Computercide (1982). Susan George, David Huddleston.
5 Live Dead! The Grateful Dead in Concert
13 Movie: The Mirror Crack'd

12 MIDNIGHT
2 Barnaby Jones
7 News
11 Streets of San Francisco

12:15
7 News

12:30
9 Movie: The Doomsday Machine (1972). Henry Wilcoxon, Mala Powers.

1:00
2 News
7 Movie: Countess Dracula (1972). Ingrid Pitt, Nigel Green.
11 Twilight Zone
13 Movie: It's My Turn

1:05
5 Movie: Outlaw Blues

1:07
2 Movie: State Secret (1950). Douglas Fairbanks Jr., Glynis Johns.

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
11 It's Your Business

2:15
4 Positively Black

2:30
9 Life of Riley
11 Movie: Ransom for a Dead Man (1971). Peter Falk, Lee Grant.

2:35
13 Movie: Hardly Working

2:40
4 Movie: Victory

2:45
4 First Estate
5 Movie: The Funhouse

2:55
7 Movie: 13 Ghosts (1960). Charles Herbert.

3:00
9 Movie: Higher and Higher (1943). Michele Morgan, Frank Sinatra.

4:03
2 TV Movie: The Secret Night Caller (1975). Robert Reed, Hope Lange.

4:05
13 Movie: Eye of the Needle

4:20
5 Movie: History of the World, Part I

4:30
7 News
11 Abbott and Costello

5:00
11 Biography
5:30
11 Rangel Report

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.

Call for latest information as to when and where they're playing.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 8/6, 7, Abul Zahirz Batin and the Notorious Ensemble with Ron Burton and John Ore. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 8/2, Cindy Deveaux with Charles Dougherty, Howard Richmond, Ethan Neuburg, Joe DePaolo. 8/3-8, 10-15, Earl 'Fatha' Hines. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 8/6, 7, McCoy Tyner. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9, 10, & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter, Wed.-Sat. at 9 & 11:15. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 8/7, Holland's Country Ramblers. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 8/8, Warren Chiasson Quartet. AE, DC, MC.

FAT TUESDAYS—190 Third Ave., 533-7902. 8/3-8, singer Esther Satterfield, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 8/4, Galen Brandt. 8/5, Eric Bogle. 8/6, The Tannahill Weavers. 8/7, Odette; Frank Christian. 8/8, Steve Young. 8/9, Maxine Sullivan; Dick Welsted. Shows at 9:30 & 11. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 8/2, 9, Bob Cunningham and Bross Townsend. 8/3-7, Dakota Staton. 8/8, Andy Bey. 8/10-12, Tina Fabrik. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, David Allyn and the Scott Hardy Trio. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Graham Forbes. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Music Room: 8/3, Those Gennaro Sisters. 8/4, Brenda Fairweather. 8/5, Edible Complex. 8/6, 7, Robert Singleton. Tues.-Thurs. at 6:30, Fri. & Sat. at 12:30 a.m. AE, CB, DC, MC, V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-12:30 a.m., The Judd Woldin Trio, play for dancing, alternating with Phil Della Penna & Chuck Folds. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Wed., Guanabara. Music starts at 9. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 8/3-7, pianist Jo Ann Brackeen with Cecil McBee on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 8/2, 3, Bob Moses Quartet. 8/4-7, Richard Davis & Friends. 8/8-10, Charlie Haden; Mike Brecker; Richie Beirach; Al Foster. AE, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 8/3-7, Vic Damone, Tues.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. 8/9-21, Ruth Brown. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 9/4, pianist Max Morath, two sets Tues.-Sat. beginning about 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

MUDD CLUB—77 White St., 227-7777. Multilevel floors for entertainment featuring live rock bands and performance art. No credit cards.

NEW DEAL—152 Spring St., 431-3663. Art deco room with pianist Andy Tuck and David Meer on bass, Tues.-Thurs. 8-1 a.m., Fri.-Sat. 9-2 a.m. AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. 8/7, Jane Blackstone with Dan Carillo and Mike Formanek. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., David Ostwald's Gully Low Jazz Band. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 8/2, Certain Generals. 8/3, Alley Cats. 8/4, Billy Idol. 8/5, Gregory Isaacs. 8/6, 7, English Beat. 8/9, Hooks. 8/10, Arthur Monroe Zone. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 8/2, 9, Ed Palermo Big Band. 8/3, Suzuki. 8/4, Connie James. 8/5-8, The All-Stars with Cedar Walton, Randy Brecker, Al Foster. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 8/2, Barbara Paradowski. 8/3, John Shirley. 8/4, Race. 8/5, Bob Christiansen. 8/6, Propellers; Monica Chalk. 8/7, Dori Hartley; Mode I.Q. 8/8, Stephen Holt & the Boys. AE, MC, V.

S.O.B.'s—204 Varick St., 243-4940. A new club/restaurant/bar featuring the authentic music of Brazil. Tues.-Sun. 8/5, 12, Loremil Machado & Sarava Bahia Band. 8/6, 7, Pe de Boi. 8/8, Kenia & Pau Brazil. AE, V.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun. at 7:30-11:30, Lloyd Henderson. 8/6, 7, Major Holly. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 8/2, Thiago de Mello & Amazon. 8/3-7, Hannibal Peterson Sextet. 8/8, 9, Louis Hayes Quartet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with entertainment. 8/3-7, singer Jenny Burton. Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 18th St., 777-5077. 8/2, 9, Tonka Wonka Monday. 8/3, 10, The Vortex Dance Club with D.J. Tim Sommers. 8/4, 5, Jimmy Dawkins Blues Band. 8/6, 7, Big Joe Turner. 8/8, Willie "The Fiddler" Byrne. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 8/2, Ray Barretto, Bobby Rodriguez & Hamiet Bluiett. 8/9, Conjunto Crema; Charanga America with Charlie Rouse. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 8/2, 9, Mel Lewis Big Band. 8/3-8, Elvin Jones Quintet. 8/10-15, George Coleman Quartet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 8/2-5, Doc Cheatham. 8/6-8, Willis "Gator Tail" Jackson. 8/9-14, Percy France with Honky Tonk Part 3. MC, V.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 8/2, Johnny Lake Band. 8/3-7, Randy Howard Band. 8/8, Blackwater. 8/9, Middle of the Road. 8/10, Peach Fish Pie. 8/11, Guy and Pipp Gillette Band. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 8/2, James Cotton; The Loners. 8/3, Ronee Blakely; Uncle Walt's Band. 8/4, Rick Danko. 8/5, Roy Buchanan; Dick Roubillard. 8/6, 7, Whitewater. 8/8, Rock-a-billy IV with Rock House, Jack Smith and The Snake-Outs. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

BIG CITY COMEDY—1644 Third Ave., at 92nd St. (in Le Grand Saloon), 534-9413. Continuous stand-up comics including Mike Shapiro, Thurs. at 9, Fri. & Sat. at 10:30. AE.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 8/14, comedian Redd Foxx. Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel), 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed.-Thurs., piano bar/magic. Fri.-Sat., comedian-magician Professor Robert Baxter. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. 8/2-9/4, Bud Noble with the Noble Trio alternating with the Tommy Furtado Trio, nightly except Sun. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sat. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to Lee Wylie & Bill Pollack, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

Floor Shows/Cabaret

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial new cabaret-restaurant with a richly spiced revue *Paris in New York*, featuring gorgeous showgirls, exotic production numbers, and specialty acts. Nightly at 9:30 & 11:30. (Opens 8/3). AE, CB, DC, MC, V.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 8/5, Helen Baldassare. 8/6, 7, Lois Sage; Herb & Potato musical comedy. AE, MC, V.

NIGHTLIFE

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "A Night at the Movies" with the Dance Dimension, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite**: An authentic Flamenco featuring dancers, singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Mon.-Sat. at 11. 8/2-7 at 8:30, comedian Michael Greer. 8/2, 3 at 11, singer Stephen Teague. 8/5-7 at 11, ventriloquist Ronn Lucas. AE, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric new hideaway cafe/restaurant facing the Hudson River. 8/2, Just Good Friends. 8/3-9, Tapping The Source. Shows at 9:30 nightly, Fri. & Sat. 10 & midnight. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, "Live from Altoona..." a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. Broadway Scandals of 1928, a musical revue starring Jessica James & Shelley Bruce, Wed.-Thurs. at 8, Fri.-Sat. at 8 & 11, Sun. at 3:30 & 7. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Every Tues.-Sun. at 9, Fri. & Sat. at 9 and midnight, "Forbidden Broadway", a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 8/6, Menage featuring Roger Lax, Susan Salidor, Leah Brecher. Shows at 8 & 11. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant (\$25 membership). Five floors of entertainment and dining, from disco in He's, to Greg Thompson's "Broadway Follies" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. Kicks II, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room**: Right across the hall, with the same stupendous view, 8/3-9/4, Panama Francis & The "Savoy Sultans", play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SAVOY—141 W. 44th St., 398-0662. Manhattan Rhythm, an adventure in music & dance, starring Jon Devlin with a company of 25 dancers, singers, and musicians. Tues.-Thurs. at 8, Fri.-Sat. at 8 & 11, Wed. at 2 p.m. AE, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 9/5, Ciente with the Aris San Quartet, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.O.R.—133 Mulberry St., 925-3120. Upstairs: "That's Entertainment" a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 8/2, Broadway Tonight revue. 8/3, Peter McDowell and Keith Thompson. 8/4, Ray Gordon. 8/6, Joscelyn Hill. 8/8, Cheri Bennett. Tues.-Fri. at 9 and 11. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: Thru 8/21, Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: Thru 9/2, Marian McPartland, Sun.-Thurs., 9:45 & 11:45. Bemelmans Bar: Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. The Wellington Grill: Pianist Jorge Garcia, Tues.-Sat. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. The Crystal Fountain: Contemporary restaurant with string quartet Mon.-Sat. Trumpet's: Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Fri. 6:30-11:30. Pianist-composer Earl Rose, Tues., 7:30-11:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. Mirage: Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. Sybils: Singer Michael Ester, Wed.-Sat., at 9:30 & 11:15, dining & dancing until 4 a.m. Hurlingham's: Pianist Ruth Andrews Fri.-Tues. 6-11, Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. The Cafe: The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. Edwardian Room: Dance music by the Robin Halpin Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. Caffe Fontana: Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. Rainier's: Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. La Ronde: Cabaret-show lounge, thru 8/21, The Freddie Empire Show, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. Le Petit Cafe: Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. Grill: pianist-singer Kathleen Landis, Mon.-Fri. from 9-1 a.m. Astor's: Pianist Tommy Furtado, Mon.-Sat. 5:30-8:30. Disco from 8:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. Peacock Alley: Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. French restaurant with pianist John Bayless, music from 8 to midnight, Tues.-Sat. Closed Sun. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. from 7, singer-pianist Marian Taylor. Wed.-Sat. from 7, Nick Michaels. AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Indian restaurant with sitarist Dr. Shyam Yodh playing nightly from 6:30-10:30. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun.-Thurs. from 9-1, pianist-singer Peter Wright. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 8/13, pianist-singer Hal Schaefer plays Mon.-Fri., 9-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 8/2, 9, Beverly Cosham. 8/3, 10, Julie Oliveri. 8/4, 11, Bronwyn Rucker. 8/5, Judith Lanni. 8/6, Nancy La Mott. 8/7, Amy Ryder. 8/8, Kenneth Bryan. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 8/3-7, 10-14, Dick Wellstood. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with pianist Bill Halsey nightly from 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Pianist/singer Bob Gerardi in lounge Tues.-Sat. from 7:30. AE, CB, DC, MC, V.

MORTIMER'S—75th & Lexington Ave., 861-2481. Good-looking room, with pianist Frank Owens, Tues.-Sat., 11:30 to closing. AE, DC.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9 Mon.-Tues. Andy Cahill. Wed.-Sun. Houston Allred. AE, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

ROYAL ROOST—154 W. 13th St., 255-3619. Continental restaurant with singer-pianist Danny Lanning playing Wed.-Sun. from 8-1. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8:30-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V.



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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. (M) AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster to-malle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4:00. Ent. (M) AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed whole fish. Res. sug. Open daily 11:30-10. (I) MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. soft shell crabs, roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Tues.-Sat. Closed Mon. (I-M) AE, CD, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling, steamed lobster. Res. sug. Open daily noon-1 a.m. (M) AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. (I) No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4:00. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. (M) AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. (M-E) AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (M) Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre & City Lights Bar: Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. (M) AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-11, Sun. 5-10. Complete D. (M) AE, MC, V.

A TASTE OF INDIA—181 Bleeker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. (I-M) AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11, Sat. to midnight, Sun. 1-10. Child's D. (I-M) AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also El Charro Espanol—58 E. 34th St., 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. (I) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: médaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. (M) AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5-midnight, Thurs. to 2 a.m., Fri.-Sat. 4-4 a.m. Sun. 4-2 Dancing and ent. Thurs.-Sun. (I) AE, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 242-7755. Casual. International. Spcls: cheese soufflé, shrimp roquefort with mustard fruits, oysters with caviar and champagne sauce, veal with chanterelle mushrooms. Res. sug. L Tues.-Sat. 6-11:30, Sun. to 10. Br Sun. noon-4. Closed Mon. (M) AE, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. (M) AE, CB, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valencienne. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. & 8/9-9/6. (E) AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: sautéed shrimp with mango sauce, rack of lamb for two. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cafe with piano. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent. Fri & Sat. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Private parties. (M) AE.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata di mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. (M) No Credit Cards.

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VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-10. Pianist nightly. Private parties. (M-E) AE, MC, V.

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BIENVENUE-21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, MC, V.

BUCHBINDER'S-375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. (M) AE, MC, V.

DOMENICO'S RESTAURANT-120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccata, red snapper marichiaro, swordfish arraginata. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. (M) AE, CB, DC, MC, V.

THE FISHERMEN'S NET-493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: seafood platter, lemon sole florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. (M) AE, CB, DC, MC, V.

GIAMBELLI-238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL-2 Lexington Ave., at 21st St., 473-4320. Casual. Continental. Spcls: sliced fillet of beef perigourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. (I-M) AE, CB, DC, MC, V.

HARLEY STREET-547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Reduced rate parking for D. Pianist Thurs.-Sat. eves. & Br. (M) AE, DC, MC, V.

JEANNE'S-305 E. 41st St., 370-9555. Dress opt. Continental. Spcls: bouillabaisse, rainbow pasta, supreme of stuffed chicken. Res. sug. L Mon.-Sat. 11:30-2:30. D daily 6-11. Early bird D 6-7. Br Sun. noon-3. Pianist nightly. (I-M) AE, CB, DC, MC, V.

JOANNA-18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. (M) AE.

LA COLOMBE D'OR-134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

LA COUPOLE-2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. (M) AE, CB, DC, MC, V.

LA PETITE AUBERGE-116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal dishes in recreation of French inn. Spcl: pigeon aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D daily 5-11. Private party room. (M) AE.

LA TOJA-519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella a la Valenciana, chicken a la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. (M) AE, CB, DC, MC, V.

MINDY'S-212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. (M) AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT-Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PER BACCO-140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. (I-M) AE, DC, MC, V.

PETE'S TAVERN-129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11:00 a.m.-3 a.m. (I-M) AE, DC, MC, V.

ROMA NOVA-166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. during August. (M) AE, CB, DC, MC, V.

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SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahi kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. (M) AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. (I-M) AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central) 880-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-11. Pianist Mon.-Fri. 5-11:30. Closed Sat.-Sun. thru 9/11. (M) AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). Also Tuesday's West—246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). (I) AE, MC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. American-Nouvelle. Spcls: roquefort beignets with apple purée, chicken with two mustards, grilled marinated quail with fresh sage. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. (M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Sun.-Thurs. 4-9, Fri.-Sat. 4-11 p.m. (I-M) AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. (I-M) AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., at 19th St., 989-9225. Casual. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, live lobster tank. Res. sug. Open daily noon-midnight. (I-M) AE, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. (M) AE, CB, DC, MC, V.

RESTAURANTE EL ESPANOL—318 W. 23rd St., 691-0529. Casual. Spanish-Mexican. Spcls: trout nabarra, paella, seafood in green or garlic sauce. Res. sug. Open daily noon-midnight. Pianist Fri. & Sat. (I-M) AE, CB, DC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. (I-M) AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Music Mon.-Sat. 6-11. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, boneless roast duckling, steak au poivre. Res. sug. L Tues.-Sat. 11:30-2:30, Sun. noon-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. (M) AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. (I) AE, CB, DC, MC, V.

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AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, turbot with beurre fondue. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. (M) AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medallions with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. (I) AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. (M) AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, ribs. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. (M) AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 5. Br Sun. 11:30-4. D Sun. 5-11. (I) AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E) AE, CB, DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. (I-M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. Pool Room: L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E). Bar Room: L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Casual. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. (I) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

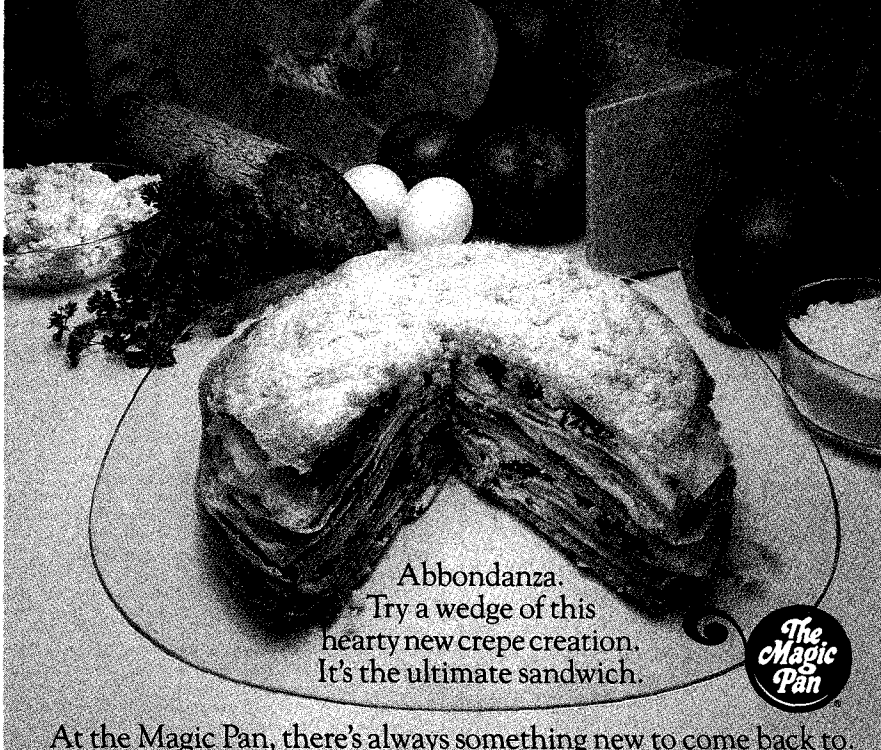
IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. & 8/23-9/7. (M) AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Fri. 5:30-11, Sat. to 10. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. (M) AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Jacket required. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. (M) AE, CB, DC, V.

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LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M-E) AE

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30. Complete L. Closed Sat.-Sun. thru Labor Day. (M-E) AE, CB, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10. Complete L & D. Closed Sat.-Sun. thru Labor Day. (M) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) AE, DC.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. (E) AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, médaillons de veau aux giroles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed thru 9/8. (E) AE, CB, DC.

MAHARLIKA—556 Fifth Ave., bet. 45th & 46th Sts., 575-7802. Casual. Philippine. Spcls: chicken & pork adobo, sizzling bangus, bistik Filipino. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 6-1 a.m. Ent. Closed Sat. & Sun. thru Labor Day. (M) AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. (I-M) AE, CB, DC, MC, V.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M) AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. (I) AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. (M) AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. (M) AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. (M) AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (I-M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. Closed 8/8-9/10. (M) AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. (M) AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4-to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (M) AE, CB, DC, MC, V.

TAKESUSHI—71 Vanderbilt Ave., bet. 45th & 46th Sts., 867-5120. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. 1-8. Closed Sun. (I-M) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (I) AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. (M) AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. (I) AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with taragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear: Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. (M). Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. (M-E). Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5137. Jacket required. Continental-American. Spcls: steak, veal chops, lamb chops. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. (E) AE, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. (I) AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Summer outdoor garden. Closed Sun. (M-E) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway, 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. Also 44th St. & Broadway, 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. 45th St. & Eighth Ave., 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. (I-M) AE, DC, MC, V.

BEGGARS BANQUET—125 W. 43rd St., 997-0959. Casual. American. Spcls: steak, chicken piccata, spaghetti carbonara. Res. sug. L Mon.-Sat. 11:30-5. D Mon. 5-9, Tues.-Sat. to 11. Closed Sun. (I-M) AE.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-12:30 a.m., Fri.-Sat. to 1:30, Sun. 2 p.m.-12:30 a.m. (M) AE, CB, DC, V.

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BOMBAY PALACE—30 W. 52nd St., 541-7777.
Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. (M) AE, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088.
Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (M) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No Credit Cards.

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. (M) AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097.
Casual. French. L Tues.-Sat. noon-2:30. D Tues.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. & Mon., 8/29-9/14. (M) AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. (M) AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126.
Casual. French. Spcls: soft shell crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. (M) AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. (M-E) AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. (M) AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. (I-M) AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, DC, MC, V.

IL GATTOPARDO—45 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. (M) AE, CB, DC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. (I) AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449.
Casual. French-Northern Italian. Spcls: baked clams, chicken rollatone with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. (M) AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. 11-3 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. (M) AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Sat. 6:30 a.m.-7 p.m. Closed Sun. (I) AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. Closed August. (M) AE, DC, MC, V.

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RESTAURANT DIRECTORY

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun. & holidays. (M) AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L (E) AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmentaler zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. (I) AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatene marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (I-M) AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. (I) AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murg ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M) Rainbow Grill: Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M-E) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D Mon.-Sat. 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7:30-11:30. Closed Sun. (E) AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. (E) AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (E) AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. Club Sardi: Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. (M-E) AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M-E) AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIX'S—666 Fifth Ave., at 53rd St., 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Casual. American-Continental. Spcls: USDA prime shell steak, rack of lamb, veal scaloppine. Res. sug. D Tues.-Sun. 5-11:30. S 11:30-1. Pianist Wed.-Sat. Closed Mon. (M) AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. Sir Walter's: Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. (M) Bar & Lounge: American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Closed Sun. (M) AE.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. (I-M) AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: chateaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. (M) AE, CB, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullo. Res. sug. Open Mon.-Thurs. noon-10:30, Fri.-Sat. to 11:30. Guitarist Tues.-Sat. Private parties. Closed Sun. (M) AE, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au grain de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. (E) AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. (I-M) AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

GRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. (M) AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. (I) AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, legato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. (M) AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. (M) AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poissons sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (E) AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. French-Hungarian. Spcls: crêpes, roulette steak, coq au vin. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also 1409 Ave. of the Ameri-

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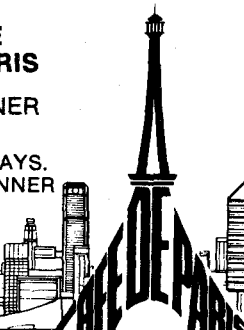
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NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). (M) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. (M) MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Robin Halpin Trio for dancing Tues.-Sat. 6-12:30. (M-E) Oak Bar: Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-E) Palm Court: Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11:00. Br Sun. 11:24:5. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. (E) Trader Vic's: Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. (M) AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. (E) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. (M) AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costoletta alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-2333. Jacket & tie required. French. Spcls: presse de sole Freres Troisgros, chausson de grenouille au cresson, filet d'agneau en croûte. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Private parties for 36. Complete L & D. Closed Sun. (E) AE, CB, DC, MC, V.

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. (M) AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. Saratoga: Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D daily 7-11. Br Sun. noon-3. The Furnished Room: L daily noon-3. Afternoon tea 3-6. S 6-11. The Terrace: L Mon.-Sat. noon-3. D daily 6-11. Cocktails daily noon-11 p.m. (M) AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French.

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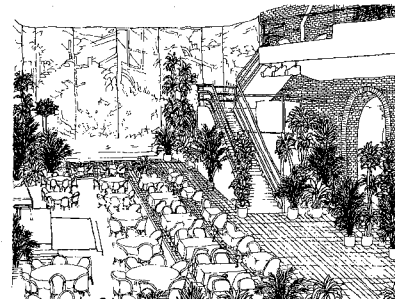
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Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. (M) No Credit Cards.

BAUMER & CROOKS—1649 Third Ave., bet. 92nd & 93rd Sts., 831-8301. Casual. American-Continental. Spcls: marinated leg of lamb, broiled Norwegian salmon, cheddar cheese chicken pot-pie. Res. sug. D Tues.-Thurs. 5-11, Fri.-Sun. to midnight. Private parties. (M) AE, MC, V.

BISTRO DO BRASIL—1371 First Ave., at 74th St., 734-8318. Casual. Brazilian. Spcls: feijoada, camarão à paulista. Res. sug. L daily noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist Fri.-Sun. (M) AE, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. (M) AE, CB, DC, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. (M) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Cafe Carlyle: Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. (M-E) AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. (E) AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. 12-30. Br. Sun. noon-5. (M-E) AE, DC.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. (I-M) AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce cheizillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. (M-E) AE, DC, MC, V.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, bouillabaisse, cotelettes d'agneau Provençal. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. (E) No Credit Cards.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast goat grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. (E) AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. & August. (M) AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. (I-M) AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight. Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau séjour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. (M-E) AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. (M) AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. (M) AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: terrine of chicken & vegetables, soft shell crabs, cote de boeuf with marrow sauce. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5. Sun. from 11. (M-E) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. (I-M) AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. (M) AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe Pierre: Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. Yellow Bird Room: B only daily from 6:30. The Rotunda: English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, fillet mignon. Res. sug. D Tues.-Sat. 8:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. (M) AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private parties. (M) AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. (M) AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. (E) AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr parking. (M) AE, DC.

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ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. (M) Adagio Buffet: Open performance nights 5:30-8. (M) AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, fresh fish daily. L daily noon-5. D daily 5-midnight. Free 2-hr parking after 5. (M) AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat.-Sun. 11:30-4:30. Enclosed sidewalk cafe. (M) AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress

opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, médaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. (E) AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also 2133 Ralph Ave. at George-town Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. Bay Ridge Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. (I-M) AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. (M) AE, CB, DC, MC, V.

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MONTES VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) No Credit Cards.

THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: cinghio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. (I-M) AE, CB, DC.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Far-ington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. Forest Hills 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. Bellerose 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. (I-M) AE, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights, 899-2555. Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken valdostana. Res. sug. Open Mon.-Thurs. noon-10:30 p.m., Fri. to 11, Sat. 4-11. Complete D. Closed Sun. (I) AE, DC, V.

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SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. (I-M) AE, CB, DC, MC, V.

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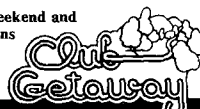
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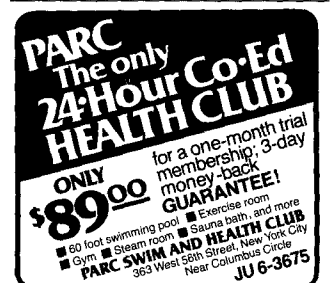
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Bi-Coastal? List your home for short term exchange or sublet. **LA-NY HOME EXCHANGE,** (213) 273-6814.

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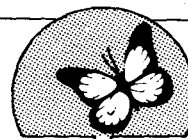


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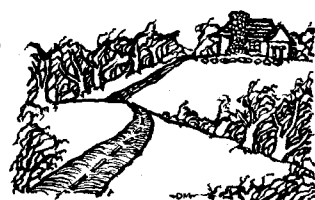
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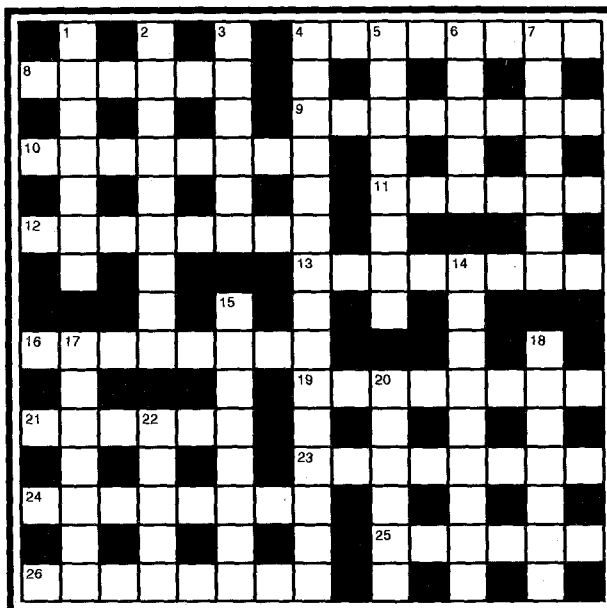
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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 4 Cut off and enrage saint perhaps. (8)
8 Go north or south to find it in the States. (6)
9 Start with a shout of approval in carefree fashion. (8)
10 Fellow-actor is a friend off-duty! (8)
11 Wave to the groundsman's assistant? (6)
12 Allowed by the courts to be discriminating? (8)
13 He's supposed never to forget he's a trumpeter! (8)
16 Something hazy leading to lack of use causes suspicion. (8)
19 Those who want to lead a quiet life may desire this costlier arrangement. (8)
21 He records twenty, right? (6)
23 Offering no hindrance to a novice making animal noises. (8)
24 Not asked to be spontaneous. (8)
25 Tee off in unusual style — how sweet! (6)
26 Kind of action taken when there's difficulty about part of the meal. (8)



Down

- 1 Ring us finally by telephone? How insensitive! (7)
2 Patently exclusive instruction to transcribers? (9)
3 Food, alas, is spilled on the motorway. (6)
4 Splendid opportunity to surpass fast time with luck. (9, 6)
5 Ideas he discovered among the Conservatives. (8)
6 March past? (5)
7 One upset after rancour in ship. (7)
14 Even a bachelor might use one for sewing! (9)
15 Attendant on horseback is sacked, has a problem! (8)
17 The scent of anger? (7)
18 Incline to the German version of a legendary figure. (7)
20 Religious type places nothing on broken table. (6)
22 He's very thick-skinned where money is concerned! (5)

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'MIDDLE INITIALS': CUE CROSSWORD / By Maura B. Jacobson

Across

- 1 Fleshy facial feature
5 Copycat
9 Syrup source
14 Son of Ramses
18 Clinton's waterway
19 M.O.M.A. painter
20 Close by; poetic
21 Commotions
22 TV clown
23 D
26 "Brian's Song" star
28 Towel inscription
29 As — a whip
30 Rite site
33 Ferrara family name
35 Selection
37 Greek letter
39 Most like 25 Down
41 Word for Patee
42 Trample underfoot
44 Used paver's goo
45 E
48 Japanese apricots
49 Necked
51 Apollo XIV astronaut
52 Not sing.
53 Goneril's father
54 Work the land
55 Transiently bright
60 Fire or Coney; abbr.
62 Cake decor
64 Downy duck
65 Milne marsupial
66 Medieval shield
67 O
70 Time-tested
71 "— Misérables"
72 Acts as accomplice
73 French landscapist
74 Ram's mate
75 Iris's relatives
77 Last Mrs. Chaplin
78 Ryukyu snake
81 Serbian city
82 16th C. satirist
84 Person given a task
88 First tsar
90 L
93 Circlet
94 — Salem, N.
96 Car.
97 Chess piece
99 Laxity
99 Kiln
100 Archaic: Fr.
102 Campus mil. gp.

Down

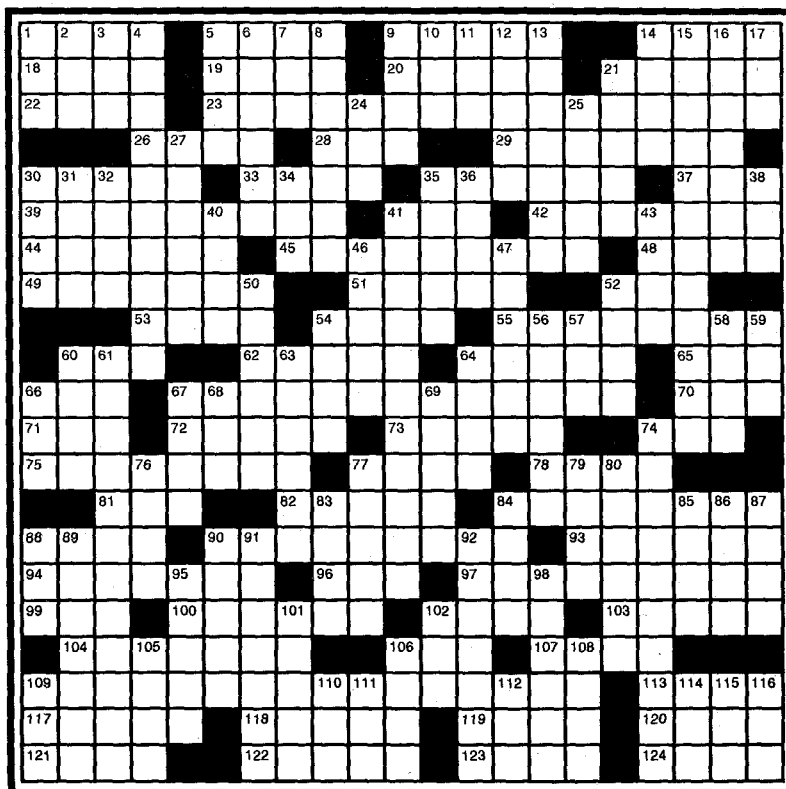
- 103 Free-for-all
104 Type of cigar
106 — disant (self-styled)
107 Committed perjury
109 T
113 Inoffensive oath
117 Feudal menials
118 Author T.S.
119 Cannes's neighbor
120 "— Hai"
121 Former Tunisian rulers
122 Units of force
123 Rice wine
124 Charon's river

Down

- 1 Magruder
2 Granada gold
3 Updated "Oz," with "The"
4 G
5 Po feeder
6 Foe of the Sioux
7 Inventor Whitney
8 "I've Got a — Sing the Blues"
9 Tablecloth substitutes
10 Highlands single
11 Architect I.M.
12 Rodeo need

- 13 Religious recluse
14 Chimney deposit
15 R
16 Ballet slipper
17 Meir's land: abbr.
21 Square root of 9
24 Hasten
25 Abalone shell lining
27 A Dahl
30 Rental units, in ads
31 Cross a hurdle
32 Polynesian foodstuff
34 Ukr., for one
35 Ricochet
36 Batters' successes
38 Lightswitch

- settings
40 Bright thought
41 M
43 Flute: comb. form
46 Grain husks
47 Flaky layer: prefix
50 Senseless talk
52 — up (liven)
54 Mast supports
56 Wharton and Bunker
57 Sleuth, for short
58 Hercules' captive
59 Mass. cape
60 Where Reykjavik is capital: abbr.
61 B
63 Mentioning for merit
64 Poet Pound
66 Taina of films
67 Toastmaster's place
68 Aussie aborigine
69 Individualist
74 V
76 Clamors
77 Extinct language of Campania
79 Botanist Gray, et al.
80 Galley of yore
83 Alas!
84 — St. Lawrence (Shaw's home)
85 Yuletide
86 Otherwise
87 Facility
88 Before Jima
89 Rayon source
90 Word with love and obey
91 Not intimidated
92 Removes from jurisdiction
95 Biblical weeds
98 "One — Jump"
101 Axis nation
102 Cey or Ziegler
105 Barely makes out
106 Minds the baby
108 Arrow poison
109 Sofa, converted
110 Break a Commandment
111 Gardener's gear
112 Mexican aunt
114 Gangdom gun
115 — Khan
116 N.J. army post





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